

# SLUG MAGAZINE



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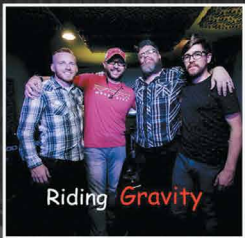


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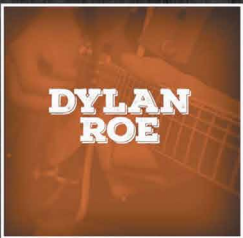
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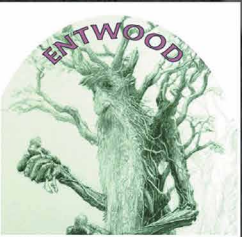
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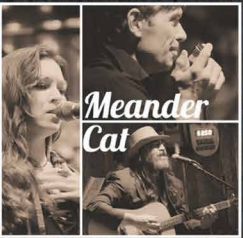
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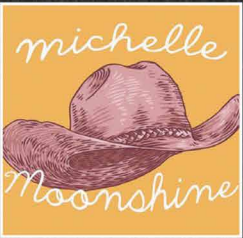
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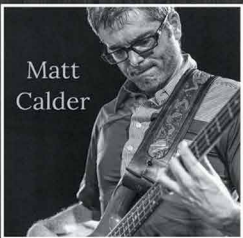
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12.22 FULL BLAST



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12.27 MATT CALDER



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12.29 TRIGGERS AND  
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# SLUG MAGAZINE



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### Zak Elsea – Distribution Driver

In getting physical copies of *SLUG Magazine* to *Anyplace Cool*, *SLUG* distribution driver Zak Elsea straight-up hustles. Since November 2016, Elsea has done anywhere from three to five *SLUG Mag* routes for any given month. Having a generally “crazy schedule,” he finds ease in the flexibility of distro driving. Amid his comings and goings, he enjoys watching the transformation of SLC as different businesses flourish and undergo change, and hitting routes that take him up Big and Little Cottonwood Canyons to breathe in the fresh mountain air. Elsea values *SLUG* as a community resource that informs about local events, and finds that our *Localized* local-band showcase and *SLUG Games* snowboarding/skiing contest are his favorite *SLUG* events. Whatever the occasion, we love having Elsea around because he is a hardworking, amiable fellow with a fun sense of humor!



**ABOUT THE COVER:** Intangibles and the impossible become veritably real through literature, reading and writing. For our second *Local Literary Issue*, **David Habben (Habbenink)** captures the physical, gestural and conceptual in-betweens of this figure’s act of reading—an imprint of how we assemble words in our psyches. Find more of Habben’s work at [habbenink.com](http://habbenink.com).

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### Videographers:

Lexie Floor

### Community Development & Advertising Sales:

John Ford, Community Development Manager: [johnford@slugmag.com](mailto:johnford@slugmag.com) Angela H. Brown:

[sales@slugmag.com](mailto:sales@slugmag.com)

SLUG HQ: 801.487.9221

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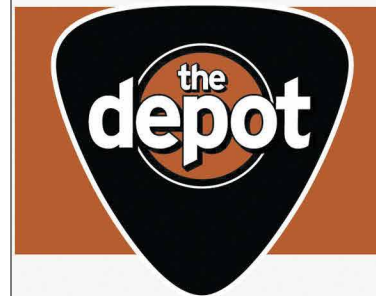
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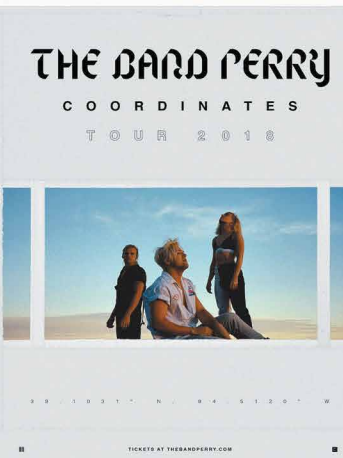
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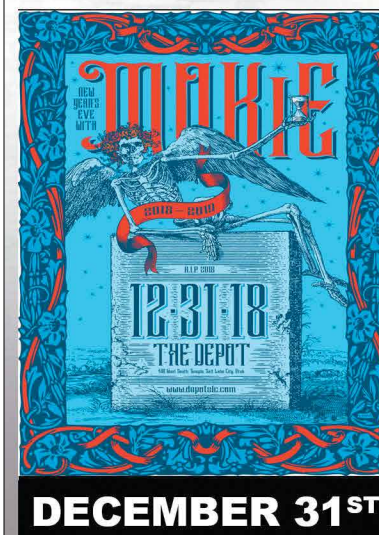
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Photo: Jessica Bundy

(L-R) Martin Thesin, Sean Dugger, Camron Sherwood and Bobby Doyle have been in the hardcore scene since the '90s, shredding hearts and eardrums.

## THE WAKE OF AN ARSONIST

### LOCALIZED

December's installment of *SLUG Localized* is a perfect way to get your dose of heavy music in. Featuring **The Wake of An Arsonist**, **Hemwick** and **2-Headed Whale**, these bands will surely bring the heat to a cold winter's night with sounds ranging from doom to metalcore. Put on your moshing shoes and meet us at **Urban Lounge** on Dec. 20. *SLUG Localized* is sponsored by **Uinta Brewing**, **High West Distillery**, **KRCL 90.9 FM** and **Spilt Ink SLC**.

By Eric U. Norris • eubass5@gmail.com

The Wake of an Arsonist are coming up as one of Salt Lake City's heaviest and most pulverizing bands this side of the millennium. Consisting of tattooed, bearded guys who've been in SLC hardcore since the days of **xCLEARx** and **Cool Your Jets**, they have stayed in touch with new remedies just enough to connect with younger blood while still calling back to the days of old. As we tailgated on vocalist **Sean Dugger's** truck in the back of **Raunch Records**, we spent about 60 minutes making wisecracks, slurping down coffee, gushing over our friends' bands, talking about where to find weed and leaving heartburn medication for Santa instead of cookies, and—at some points—managed to get some words in about their band. Suffice it to say, it was a fun time.

Named as a metaphor for the bridges we burn and the paths that are created as a byproduct, The Wake of an Arsonist started as a doom band with Dugger on drums, **Bobby Doyle** on guitar, **Matt Hardy** on vocals and **Jason Dunstan** on bass. About a year ago, TWOAA went through an incredulous lineup change resulting in Dugger switching his place behind the kit to the microphone. "I've been asking to get back on vocals forever," says Dugger. "It was a neat transition." With that, the band recruited **Camron Sherwood** as the drummer and **Martin Theisen** on bass. Theisen never intended to join TWOAA, but was attending practice sessions for the project **Humanity Lost** with Doyle, Dugger, **Kole Campbell** (**Deep Romance**) and **Billy French** (**Cherem**). Eventually, when people stopped showing up to Humanity Lost practices, Doyle and Theisen would start playing TWOAA songs together, which convinced him to join the band. "This is the best lineup of a band I've ever been in," says Theisen. "The chemistry clicks—we get into our spats mostly because these two [Dugger and Doyle] are like two dumb pit bulls barking at each other through a fence." Doyle adds that he and Dugger will miraculously find a way to argue even when they agree on something.

As new members solidified themselves within of the band, new sounds started to evolve on top of the four existing songs from the previous lineups, adding speed, volume, density and

chaos. "We had talked about doing this evolution before, and it worked out perfectly," says Sherwood. Funneling out the noise and dominant rhythmic forces of sludge metal and adding the in-your-face ferocity of hardcore, the crawling, noisy riffs feel as if they were lifted from early metalcore (think **Disembodied** or **Snapcase**) on top of what's left of the doomy progressions with **Hatebreed**-style breakdowns—you can begin to fathom the sound that these guys secrete. "Whenever people ask me what kind of music it is, I can't tell them," says Theisen. "It's heavy. It's one of those things you have to experience, and you'll just get it." TWOAA's sound is not trying to be pretty or pleasant to anyone. It's ugly, murky and unsettling—it's a beast that charges, baring its teeth and doesn't give a fuck about whatever marks it will leave.

TWOAA released their first single, "Grade," earlier this year, which came out on the *Utah Underground Compilation*. It is two-and-a-half minutes of what feels like oozing municipal sludge covering and swallowing anything it comes into contact with. They've got three more on top of that ready to be released in December. They recorded in the *Boar's Nest* with **Andy Patterson**, and the release is slated to be quite a sonically thick spectacle. "It works perfectly because it's the older stuff and some newer ideas we've been working on," says Doyle. There's also one more waiting in the wings, the first song they've

written as a cohesive unit, which will be released on a potential EP for 2019.

The band's collective musical output differentiates them from any of the other heavy bands in SLC. "We don't fit into any genre," says Dugger. "We're definitely not a scene band." However, the suffix "core" is something that comes attached to most heavy bands forming today, including those inspired by subsequent genres like metalcore, hardcore, grindcore or mathcore. "I grew up listening to hardcore and grindcore," says Doyle. "It makes sense that [our genre] would have a 'core' at the end of it." Being that the band's genre is so fluid, they can fit on any metal or "insert adjective here"—core bill—and this month's *Localized* is no exception.

Dugger says this show features the three different extremes of Salt Lake City's current exhibition of heavy music—the unfiltered pummeling of TWOAA, the instrumental narratives of **Hemwick** and the atmospheric drudge of **Two-Headed Whale**. It's set in stone that this *Localized* will combine as TWOAA's EP release show—they've made it a point to get their music out in a setting where they know people will be able to connect with it and be able to take home a piece, so you all best make it a point to get your asses out to *Urban Lounge* and indulge in these moments with us on Dec. 20 at 8 p.m.

Hailing from Ogden, instrumental four-piece Hemwick showcase the talent of **Alec Stanczyk** (guitar), **Matt Baird** (bass), **Jaxon Harrop** (guitar) and **Riachle Child** (drums). While they have been friends and colleagues for many years, the quartet has recently started to get the ball rolling on their musical endeavors. While their sound could fall under the umbrella term of progressive metal, don't let that fool you. By mixing in intricate harmonies, dives, mathematical riffs and deep, chunky basslines, they're nothing short of chaotic—which makes for an explosive, overwhelmingly heavy listening experience that shreds just as much as it looms and haunts.

Hemwick formed in 2015, when Harrop and Child experimented with the idea of making music. It started as just the two of them, pulling together the band by recording an EP and performing a couple of shows—then it was time to expand. "We've all known each other for a really long time, so once they formed this iteration of the group, I was like ... 'Let me in on that!'" Stanczyk says. "We've been a four-piece now for two years." Baird and Stanczyk learned the songs, and ever since then, Hemwick has hit the ground running, releasing music and involving themselves in the Ogden music scene as well as Salt Lake City's.

Hemwick just celebrated the release of their first full-length LP, *Junkie*, which has been in the making for about two years. Between a lineup switch and playing shows to build momentum, writing happened when it could. "We literally were rehearsing and writing at the same time, the whole time," Child says. "We would

have to rehearse and write weekly. Sometimes, we would get bombarded with shows, and rehearsal would have to take over the time for writing." After Harrop and Stanczyk joined Hemwick, there was plenty of room for developing chemistry within the band, especially when Harrop and Stanczyk took on the task of reworking and rewriting the old catalog of songs. While the album may seem short with only five songs, the length of each track varies from three to eight minutes, making each one an immersive journey through hellish soundscapes. "This was the most satisfying album release of my whole life," Harrop says. Now, the band is simply focused on maintaining this momentum.

The decision to be an instrumental band came from many avenues. "When Jaxon and I were working together in other bands, I sang and played drums," Child says. "By the time we got to making Hemwick, I ditched the idea of vocals altogether because I didn't want to say much at the time—I just wanted to instrumentally express myself, and it's worked so far." While they haven't ruled out vocals entirely, they've enjoyed the creative freedom of making music without the dictation of a vocal narrative. "We leave the music wordless to keep it open-ended," Child says.

As an instrumental band, each individual member contributes something special to each track. "We each have a different musical background," Stanczyk says. "We all love common bands, but each of us have our own genres that we cling to. Because we all bring something to the table, that makes Hemwick what it is." While they each have their

own personal influences, it encourages individuality while maintaining unity in the band at the same time. Some favorites and major influences of the Hemwick dudes are **Fear Before the March of Flames**, **Radiohead** and **The Dillinger Escape Plan**.

Growing up in Ogden has been a major influence to the development of Hemwick as a whole. "There really aren't any venues out here," Stanczyk says. "Funk 'n Dive is kind of the only spot. When we were growing up, there were a few all-ages venues around here, but by the time Hemwick started, there were only bars." Because their music is so aggressive, they assumed that it would be a challenge to lock down an accepting venue. Since Ogden's alternative scene is much smaller than that of SLC, their audience is much more saturated, making their outreach easier. "The last show [the album release show] was my favorite because it was the first culmination of all the work all four of us have put in," Stanczyk says. "That one meant a lot to me because it was home. It was at this bar where we live within blocks, and we're all with friends."

Because Utah has such a robust heavy-music scene, Hemwick wanted to do something special within their songwriting processes to stand out among the rest. "There are no tricks and gizmos," Baird says. "It's pure passion. I think people can tell that we really mean it." By creating interesting sound structures and making longer songs, Hemwick try to break away from the typical, heavy-band stereotypes. "For us [Stanczyk and Harrop], we'll nerd out on a pedal online, buy it, and then end up at the practice space trying to find a way to get that sound into the album," Stanczyk says. "Without having a singer, there's an extra layer that needs to be taken up." By experimenting with interesting pedals, layered guitar parts and textured bass lines, they aim to draw from a vast sonic palette to create a hook/faux "vocal harmony" that they can use to fill that gap.

As far as 2019 goes, they hope to embark on a tour in the summer and (hopefully) have a new body of music either released or in the works. "Not that we've covered Utah by any means," Stanczyk says, "but we're ready to take it on the road to the next city." To tide you over until they hit the road, come check out their performance at *SLUG Magazine's Localized* on Dec. 20 at *The Urban Lounge*, and check out *Junkie* on their Bandcamp: [hemwick.bandcamp.com](http://hemwick.bandcamp.com).

## HEMWICK

By Zaina Abujebarah || [zaina@slugmag.com](mailto:zaina@slugmag.com)



Photo: Lmsorenson.net

(L-R) Alec Stanczyk, Matt Baird, Riachle Child and Jaxon Harrop push boundaries by providing as one of the only heavy-music instrumental bands in Utah.



# Alternate Sensations

STEPHANIE LEAKS

By Parker Mortensen | @coldbloom

Stephanie Leaks intertwines their sensory sensitivity with their writing skills to provide a unique reading experience.

The Saturday before I met Stephanie Leaks, they performed poetry at the *Existimos FILM Festival*, a funding festival for people of color and queer folk. "I felt truly comfortable for the first time," Leaks says. They're an alt-sensory poet based in Salt Lake who try to make poetry that's both visual and standalone—their appearance at *Existimos* feels like a real moment of growth. "I had a 30-minute time slot. It helped me relax and focus ... Part of that was me, but it's also the space **Patricia Campos** created," they say. Leaks is one of Salt Lake's most promising, young, black poets, and I can hear the satisfaction in their voice. "I felt good in my own skin," Leaks says.

Earlier this year, Leaks identified as an alt-sensory poet, which they describe as an exploration of abstract feelings that's grounded in physical sensation. "I'm hypersensitive," they say, "so I relate a lot of sensory experiences to emotional experiences, trauma or people. I explore poetry in that same sort of medium—where I think a lot about imagery and what the lighting would be, or where I would be in that space." The method is about extending the ways we observe and experience the world to make tangible the vague concepts of adulthood. "That's what I mean by alt-sensory," Leaks says. "I remember writing sensory poems when I was younger, but it was always about, like, a PB&J sandwich. I wanted to take that same sort of concept and apply it to something deeper."

Leaks also creates visual art to pair with their poetry. You can see this in their latest chapbook, *talking myself down from love, other heights*, which is a collection of work from 2017–18 that showcases Leaks' visual style and poetic voice. Whether through simple spacing (such as in

"gentle and out of reach") or distorted photography, small illustration or spiraled text, the sensory experience is reinforced visually. You can see this evolve since Leaks' days writing as a teen, back when they would create glitch art for their work. "I've mellowed out a lot since then," they say, laughing. "I'm realizing visual effects distract from the text itself. Still trying to figure out how to best do that."

Leaks will often go long stretches without doing any substantive writing. "I'm more of a sprinter," they say. "I'll go long periods of time not writing anything, and then I'll have a week, a couple days, maybe even a month where I'll be writing nonstop." But Leaks says that inevitably, they'll slow down and start putting energy into the projects that draw on that intense writing period: making chapbooks, visual pieces or zines. They'll still write, of course, but maybe just a bit, scribbling a seed of inspiration down and following it as far as it'll grow. Ultimately, both periods feed into each other—the writing fuels the projects as much as the projects fuel the fervor to write—and each has their ebb and flow.

Leaks isn't from Salt Lake City. They moved here three years ago from Houston, and they moved there some years before that. "I like Salt Lake," they say, "but I think we all know it's kind of a weird place." In their three years here, Leaks can't shake the small amount of black people. People of color certainly make up an important part of Salt Lake's creative scene (**Ella Mendoza**, **Paula Bravo** and **Nikita Abraham** come to mind), but Leaks still feels black people are underrepresented. This creates a space ripe for microaggressions, death by a thousand cuts. "I'm generally the only black person in the room,"

Leaks says, "and it's really isolating realizing that. Being at events centered around people of color and not seeing black people is weird."

After spending years bouncing around Salt Lake's art scene, Leaks feels like they're disjointed. "It feels like there are a bunch of microcosms all over the art scene, and none of them are really well-connected. You can go to an art event popular with the art scene, and you can go to an art event at the *University of Utah*, and you don't see any of the same people." Leaks is quick to remind me that people are putting in a lot of good work, but it just doesn't gain traction outside their specific group.

It's a hard problem to solve. Though Leaks doesn't claim to know the answer, they believe a step forward would be to get people across the art scene not just to connect online, but to follow through: Engage with people's art as much as you do them. Come to events you might normally not attend. Leaks argues that this especially helps young or new artists, and a crowd of fresh faces can help to prevent burnout in an artist—or a whole community—and continually revitalize the poets' work as it percolates through more people. Leaks' advice is to step outside of your comfort zone when you can, and, most importantly, show up ready to listen first and to party second.

You can follow Stephanie Leaks on Instagram @interprismatic and buy their latest chapbook, *talking myself down from love, other heights* from their website, *slpoetry.space*. All upcoming events and all their current and past work are there too.

Happy holidays from Hip &amp; Humble!



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# SNAP, CRACKLE, POPPING AT FIRESIDE

— ON REGENT —

By Mandy Murry • [mandy@cloudsurfing.life](mailto:mandy@cloudsurfing.life)



Photo: Talyn Sherer



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DINNER: MONDAY-SUNDAY,  
5:00 P.M.-10:00 P.M.

Soft lighting and wood décor create a cozy atmosphere for this eatery, located next to the *Eccles Theater* on Regent Street. With bar and table seating, it offers quick service for theater-goers and a quaint environment for everyday meals with family and friends. A Google search would suggest Italian/American fare, yet it brings the vibe of an East Coast Broadway eatery, and took me back to my days in New York watching *The Producers* in **Mel Brooks'** seats when **Matthew Broderick** was the lead. It's classy yet subtle, offering both an explorative menu alongside everyday staples to satisfy even the pickiest of eaters.

With Rabbit Gnocchi on the menu, it may appear a little out there, but the menu is on point, with a bit of something for everyone. I took my friend **Taylor** with me—she likes food but is not a foodie, and I am happy to report that it turned out to be a great experience. It's fun to take someone out to dinner that doesn't get all giddy—like me—about all the blends of flavor that swirl on your palate. It adds a new perspective to the dishes.

We started with the house pulled mozzarella. Created in-house, the dish sits atop a zucchini fondue with olive oil and chives. The fresh, clean taste allows the mozzarella to truly stand out.

Next up, a wood-fire pizza. Why stop at one when you can order three and take it home for leftovers? Taylor opted for the good old standby, The Superior. It is the classic pepperoni, mozzarella, red-sauce goodness we all know and love—in true New York style, the thin, just-crisp-enough crust brings the Big

The Milk Run (top) is *Fireside's* take on the margherita-style pizza, bringing on ricotta cheese, homemade mozzarella and fresh basil, while the Rabbit Gnocchi (bottom) adds a nontraditional item to the *Fireside* menu.

Apple to the senses. *Fireside's* wood-fired creations are spot on, and if you want to be part of the action, sit at the bar to embrace the crackle of the fire. Their take on the classic Margherita style pizza is called "Milk Run." Topped with fresh basil, homemade mozzarella and ricotta cheese, this pie comes to life with a thin crust that makes the basil pop in your mouth.

After having a couple of basic staples, we decided to bring it up a notch with a Pink Pine slice. If you are looking for some exciting flavor and a little bit of

spice, this is your slice. Pork fennel sausage, tomato, mozzarella, *Sandhill Farm* young onion and jalapeño herald in your first bite—oh, snap. The inviting fennel sausage offers a sweetness that is complemented with the finishing kick of jalapeño. This arrangement provides the lingering after-sensations of wanting more. Be careful, though—you may just indulge in the whole pizza.

While wood-fired pizza and appetizers are an easy jam for theatergoers and everyday patrons, the entrées deserve mention. The menu is well-rounded with, options of quail, scallops, chicken, steak and a house-made carbonara pasta. I love how Chef **Mike Richey** brings staples fresh from the kitchen to life. I decided to go off the beaten path with The Gold Potato Gnocchi. It's not the gnocchi that takes it above and beyond the ordinary but the rabbit that accompanies it. Consisting of Meyer lemon, braised rabbit, brown butter, pancetta and heirloom tomato, this dish melts in your mouth. The rabbit with the brown butter offers a little bit of sweetness that accompanies the gnocchi perfectly. I typically love heirloom tomatoes, yet found them to distract from my personal flavor palette in this combination.

Let's talk drinks for a minute. I know it's on your mind because with any food pairing, it is on mine. *Fireside* offers several wines by the glass—including a nice bubbly option—and also allows bringing in your own bottle of wine for a \$10 corkage fee. The cocktail menu is well-done, with options of whiskey, rum, tequila and gin cocktails. I am beginning to see a trend of no house vodka cocktails on menus, which is my standard order, so I went with the Rose Gin Tonic. Big Gin London Dry, lime and tonic with complementing rose water was a beautiful start to our meal.

We ended the meal with dessert, of course, and we could not pass up beignets—I am a sucker for a good one. These brought a smile to my face, reminding me of New Orleans' *Cafe Du Monde*. *Fireside's* spin on this intricate French pastry is a beautiful consistency of pastry with a sugar-and-cinnamon dusting atop ice cream and fresh fruit of the day. Made fresh, the beignets intoxicate the taste buds.

Well done, *Fireside*. You have paired yourself nicely with bringing big city, Broadway-style show dining to life in Salt Lake City in a low-key yet sophisticated atmosphere. One last thing to mention: If you don't want to go into the restaurant, call in for a pizza order to go—your belly and taste buds will thank you.

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**T**ucker White—aka “Tuck White” or “Rubber Tucky,” to existing fans—is a difficult person to read, though not in an ominous, brooding or sketchy way. White is hard to read because his humor is layered so deeply with sarcasm, inside jokes (with himself) and “sincere insincerity,” as he puts it. The characters and scenarios White concocts in short stories that he writes depict this playfully mischievous side of White, especially in his first self-published book, *The Magic Building*. In the spring of this year, Tucker White published *The Magic Building* through his own label, Chthonic Records (the “ch” is silent), which White started with friend **John Boula**, who is currently in upstate New York, gardening (according to White). *The Magic Building* is a book consisting of three short stories: “Who’s Hungry? (The Escape Artist),” “What Happened When Ray and Ted Noticed They Had an Attic” and “The Magic Building.”



Photo: LmSorensen.net

Tucker White writes his stories at a desk in his room, oftentimes not knowing what the story will be about until he is halfway through.

to a blank page, with no plan, no creative constraints, just the desire to write. His intention is—in a way—to journal through the lens of an absurd character in an absurd reality. You can see this for yourself in his stories—each story has a sense of groundless unpredictability and mind-boggling twists and turns. For instance, in “Who’s Hungry,” the story begins by throwing the reader into sympathetic panic for the character running for their life, without information as to why everyone on earth wants to eat the character, and no plan in sight. Providing this first-person narrative to tell this story makes for vivid reading experience, stabilized by hidden jokes and underlying humor.

White’s preceding published works include “The Life of a Great Leader,” published in a zine put together by **Brinley Froelich**, and “An Untitled Excerpt” published in **Moriah Glazier’s** zine *Open*. These stories share the same cadence and tone White exercises in his book, *The Magic Building*. Each respective story might be set in a different reality, but you can find the same inquisitive setting in each read, making White’s writings a relishable and amusing collection.

You can find White’s book *The Magic Building* on [chthonicrecords.bandcamp.com](http://chthonicrecords.bandcamp.com) for an affordable \$10. Although, White says, “Whoever wants it could just have it ... I ordered a big box of them because there was a big deal, so I bought 30 and I have 10 left.” To find out more about White’s upcoming projects and other art ventures, follow his Instagram [@greendayfan\\_420](https://www.instagram.com/greendayfan_420) or his Instagram for his artwork, [@artist-extraordinaire](https://www.instagram.com/artist-extraordinaire).

building and brings a cat back to life through an adventure with a young girl and group of witches.

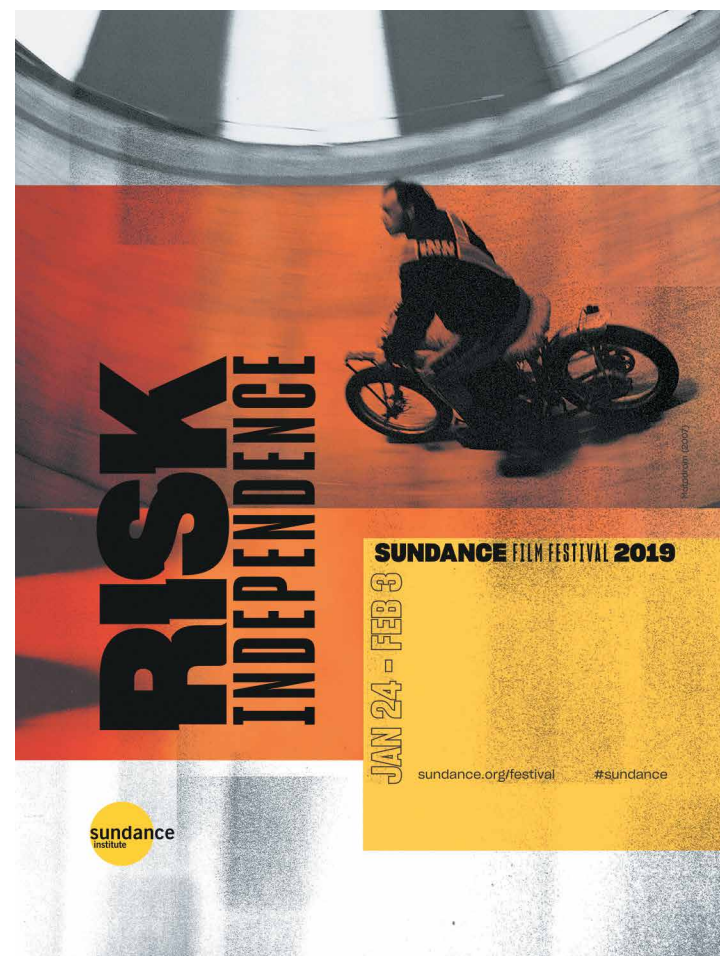
This is the first book that Chthonic Records has put out, with the intention to encourage others to publish their writings through the label as well. Chthonic Records is known for putting out local releases like **Baby Pink’s** *B Sides* and local compilation *It’s Halloween Time*. White has released multiple music albums under the name **Hoops** through Chthonic, such as *Imaginary Epiphanies 2* (a collaboration with **Neil A.**), *Honeysuckles* and *The Knowledge Mastery Series*. White’s voice in his music, writing and artwork is the spokesperson for the surreal, dreamlike world White’s thoughts and ideas live in. “It is hard for me to see definites, like things that are very concrete,” White says. “Things that are more fluid and dreamlike make more sense to me because they can morph into something else immediately without you wanting it to morph into anything else.” Chthonic provides White a comfortable podium to stretch his specific voice, wherever it goes.

The aim for White is not to become the traditional sense of a “writer,” but to sit down and unveil the story hidden in the nooks and crannies of his subconscious by writing through improvisation. White enjoys sitting down and surrendering himself

# What the Tuck? Tucker White of Chthonic Records Releases a Book!

By Bianca Velasquez • [bianca@slugmag.com](mailto:bianca@slugmag.com)

The first story is the flat-out silliest. Inspired by the prompt of the subtitle, “(The Escape Artist),” “Who’s Hungry” is about a man who woke up to find out that everyone in the world has been overcome with the insatiable need to eat him. White says, “I thought ‘The Escape Artist’ would be a good title for a story ... I thought, ‘Ooh, it would be scary to escape from the whole world; the whole world just wants to eat you.’” The second story offers readers the reason why we weep—a secret that is uncovered by two friends when discovered they had an attic with an unexpected roommate—a little girl. “This one was a little more pre-thought. I was sitting in the backyard with my best friend and roommate, **Tiffany**. I noticed there was an attic up there, and how interesting it would be to go explore that,” White says. “The Magic Building,” the book’s titular story, is last. It tells a story about a man, one whom White previously wrote about in “An Untitled Excerpt.” In this story, the man discovers that he lives in a magic



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# HEAVY LIFTING

*Works by Molly Morin*

By Kia McGinnis Wray • [mcginniskia@gmail.com](mailto:mcginniskia@gmail.com)

Photos by John Barkiple



Molly Morin, (L-R) "6 x 5" and "Pull, Shrug, Power, Jerk" from *Information Density*, 2018.

*Information Density*, currently on display at UMOCA, is a visual narrative of Molly Morin's lived experience in the world of competitive weightlifting and coaching, enlightened by her artistic background in sculpture. Viewers are gently led out of perceived notions about sporting and strength through steel encounters, woolly sculptures of equipment and delicate, digital renditions of data. More than a simple metaphor of hard and soft, Morin ruminates deeply on gendered systems, power and control, and the continued struggle for representation in athletics. Both tactile and cerebral, *Information Density* reflects on corporeal movement and the complex coding that drives it.

The small nook where *Information Density* is displayed at UMOCA is well lit, not laden despite the (at times literally) heavy subject matter. The pieces range in scale and texture from intricate and repetitive patterns to lumbering blocks of steel. Color is used sparsely yet triumphantly in hues that mirror physical activity. Morin uses graphic allegories to analyze the link between human capability and the propulsion of momentum. Though some of the commentary, by comparison, is forthright—buoyant versus weighted, gossamer versus felted, white versus black—other interactions are more nuanced and intimate. The ethereal mapping of internal body systems—superimposed with visceral, chalk hand markings—calls to question the relationship between technologies and vulnerable human actions. As Morin seems to point out, the athletic human body is as much sacred geometry as it is exertion of force.

In *Powers* and *Pull, Shrug, Power, Jerk*, Morin presents enormous, sloping canvases of dark tar paper covered in white chalk marks, drawn with a barbell during training. One can picture a

weightlifter standing at the base, grunting as they lift upward to "paint" with their equipment. The resulting imagery is a repetitive sweeping and swirled form, almost as if written in cursive. The beautiful intentionality of the marks resonate even more loudly when one can also see the dust of the chalk floating through the room, recalling the momentum and muscle required to create the piece.

2 x 15 displays a steel and a wool dumbbell on a pedestal—the latter made in the style of soft sculpture, an old German technique popular with artists such as **Yayoi Kusama**. The soft representation is fibrous and dense, leaned up against the freestanding steel. The sets of equipment seem to support rather than oppose each other, each appearing gritty and material in their own right. The duality can be interpreted many ways, but the technique used serves to remind that physical clout is more than brute force—in fact, it's multi-dimensional. This concept is revisited in 3 x 10, in which wool felt is attached to a steel dumbbell handle. The felt portion is floppy and malleable while the handle seems rigid and useless when placed in this out-of-context manner. Similarly, *Hang* uses wool felt in place of a portion of the chain hanging from an iron kettle bell. The play between tool and human in these works is not only a punchy visual metaphor, but it reinforces Morin's questioning of systems of power.

A wall of the exhibit is dedicated to a series of "training day" images. These colorful and geometric graphics are captures of weightlifters training, created by a machine drawing. Morin uses rich cranberry and indigo-pigmented ink colors reminiscent of the bloodstream to emphasize the human element of the works. Impossibly detailed and architectural, the series is inquisitive and an-

imated. The line between the technological and the individual is crossed back and forth here, ultimately referencing back to the gesture of the weightlifting sport.

The most outstandingly poetic pieces of *Information Density* are those found in *Every Attempt 1998* and *Every Attempt 2017*. Hanging from the ceiling in white cascades like cutout paper snowflakes, the patterns represent the results for the women's competition at the respective *International Weightlifting Federation World Championships*. The works also symbolize certain ranges of weight classes being introduced and then finalized in the **IWF**. Despite a nearly 20-year gap, the technological (and one could argue, cultural) information gathered is mostly unchanged. Generated via plotter-cut Mylar, both sets of forms are 3D and floral-shaped. An initial, overarching sense of femininity is quickly matched with a closer look at the material, which is a firm plastic that could easily withstand force. Though the weight-class achievement may have been short-lived, the data marches on.

Morin's works are grounded in the sport and spirit of weightlifting but suspended in the relevance of humans maneuvering through their internalized circuitry. Her art points out the disparaging differences between the two, but it does not neglect to take note of the undeniable sinews that bind them. Through exacting observations and imaginative calculations, *Information Technology* makes light work out of heavy lifting.

Visit *Information Density* and other local artist exhibits at UMOCA (20 S. West Temple) through Jan. 12, 2019. For hours and more information, visit [umoca.org](http://umoca.org).

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# DUELING IN DUALITY: AMY IRVINE'S CALL TO CABAL

By Paige Zuckerman | [paigez@redwillowcounseling.com](mailto:paigez@redwillowcounseling.com)

Utah native and eco-feminist author Amy Irvine has been to the desert in deep contemplation of a world currently in chaos. At the 50-year anniversary of **Edward Abbey's** *Desert Solitaire*, a long-cherished essay regarding hegemonic masculinity and the destruction of the wild, Irvine has made her retort. *Desert Cabal: A New Season in The Wilderness*, published via *Torrey House Press*, is Irvine's brilliant, expansive and intersectional examination of modernity, colonization, racism, misogyny and gender violence swirling within the commodification of land. In examining these things, Irvine queries Abbey's notions and motives, challenging the critical growth edges he missed five decades prior.

Irvine's mission to become a voice for a kinder connection of humans and nature sprang from the personal and the political. "In my travels to various public lands around the American West, my concerns about the way the land was being mistreated nudged me toward working and writing on behalf of the last, best wild places," she says. She earned a degree in Women's Studies at the *University of Utah*, and began to observe the how "human injustices complicated environmental ones," she says. "Then Trump happened, and Weinstein and Kavanaugh. When I was asked to write a response to Abbey's *Desert Solitaire*, 50 years hence, that material suddenly felt like it had a real trajectory, a more palpable and urgent relevance."

*Desert Cabal* is an 18,000-word, long-form essay. This iconoclastic inner discussion with her predecessor, Abbey, is fascinating—wherein she challenges Abbey to consider his myopic, privileged perspective without failing in her deference for his attempt to raise consciousness an entire generation prior. With respect to her furtherance of the conversation, she says, "If his misanthropy was feigned—more a literary device than a real perspective—it may have turned genuine were he alive today. I wonder, too, if he would have changed his attitudes toward women and nonwhites—in this age of Standing Rock, Black Lives Matter, Me Too and the concentration camps filled with parentless children on the U.S.-Mexico border. God, I hope so."

Irvine is indeed seeking to drum up a different dialogue and practice around the patriarchal origins of being in and fighting for the wild—and the often grossly individualistic entitlement to wild spaces and resources. "I'm trying to explore the gray areas—places where the harsh divisions between wilderness advocates and anti-wilderness advocates fail, due to similarities. I am also interested in complicity—for we've all impacted Utah's delicate desertscapes, motorized or non, meaning what is my part and what parts do my left-leaning, environmentally minded friends and colleagues play?" She reminds that meat is one of the leading factors of climate change, for example, and expresses her interest in the mutual relationships of people on both sides of environmental issues: "The wilderness advocates take serious issue with the ranchers, and yet nearly every upper-middle-class white person I know is on some form of a paleo diet," she says. "Why not just admit that and see how it might be if we were in relationship with one another?"

Not blind to her own vulnerable, human limits, Irvine takes a solid third-wave, intersectional-feminist stance in *Cabal*, and apparently in her life entirely. "I am all too aware of my own position of privilege as an able-bodied, educated white woman," she says. "I feel it is my duty to use that privilege to help others attain visibility, justice and opportunities—all the while challenging anyone who uses their posi-



tion of power at the expense of a person, or a people, or the natural world." She also grapples with the common question of whether the planet will still sustain us, our efforts to scale back our consumption levels and carbon footprints notwithstanding. "The fear of there 'not being enough' is a real one, and the dangerous byproduct of that fear is white nationalism—which is especially dangerous when it's coupled with a sense of entitlement," she says. "As wilderness advocates, we have largely avoided looking at the clear intersections between protecting natural resources and poverty, racism, sexism and the likes. Yet social injustice is absolutely bound to environmental injustice."

Irvine posits that the recreationalist culture and limited perspectives on stewardship warrant expansion and revision, a notion that may be unpopular yet critical among Utah's Subaru-driving weekend-warrior ilk. "How about examining what in our own lives has us racing out there to recreate so feverishly?" she says. "There's a line in the book: 'The land's not the thing, it's the buzz.' I see so much of this intense adventuring and athleticism out

there. I'm not trying to shame anyone, and lord knows I've been that person, but what if we stayed home, burned less fuel traveling to the edge of wild places? What if we cultivated that wildness in our own hearts? I think we've been asking the wrong question. It's not 'how do we protect what's left?' It's 'How do we stop trying to access what's left?' Because the drill rigs we want to keep off Utah's public lands—they put fuel in our cars so we can go adventure in the *Bears Ears*!"

In Irvine's concluding remarks in *Cabal*, she charges the reader to "no longer duel in dualities." Irvine expands on this concept with a poignant analogy. "The five tribes that came together for the *Bears Ears* had never come together before. There were centuries-old wounds, deep divisions—but they put them aside for this one common vision that they shared, to protect land that was sacred to all of them."

*Desert Cabal* is available through *Torrey House Press*, at local booksellers, *Indie-Bound* and [amyirvine.com](http://amyirvine.com).





# MOVING PAST METAPHOR: LITerally Podcast

Connor Lockie • [clockie97@gmail.com](mailto:clockie97@gmail.com)

(Center-Right) Brandon Long and Kase Johnstun interview Amanda Luzzader (Left) in *Booked on 25th* in Ogden for the *LITerally* Podcast.

"You can't hold a poetry open mic in your hand." This absurd image comes courtesy of **Kase Johnstun**, the host and creator of the Ogden-based literature podcast, *LITerally*. As a professional writer and instructor, Johnstun is no stranger to the trials and roadblocks of the writing industry. The above quote is in reference to the frustrating lack of tangibility that most authors face. Barring the lucky few who have published physical books, the rest is relatively ephemeral: "There is no real 'space' for literature like there might be for a painting or a mural," says Johnstun. "Local writers don't garner the same buzz as local musicians and artists, so I aim to bring literary arts more front and center."

One of Johnstun's main contributions to alleviating this issue is the *LITerally* Podcast. Roughly once or twice a month, Johnstun and technical producer **Brandon Long** invite an author onto their show to read their work and take a deep dive into their process and inspiration. "It's very author-driven," says Johnstun. "This business and craft can be horribly isolating and, at times, difficult and depressing. In order to pull away from the myopic focus of my own writing and career, the podcast gives me an opportunity to focus on other writers and to somehow help them come out of isolation." The tone of each episode reflects this desire to foster community. There's a genial feeling to the conversations, with Johnstun's back-and-forth with his guests feeling more like an informal sharing session than a rigid interview—a lack of stuffiness that defines the podcast.

This quality, along with the mass-sharing capabilities of the podcast format, gives *LITerally* a more democratic feeling. He describes the mission statement of the podcast as "aiming to connect authors, mostly local to Utah, to readers everywhere." Instead of literary journals or physical publishing,

which have potential to put up a price barrier around access to authors' work, *LITerally* is widely available and free to listen to with internet access. Further, the extended interview format allows Johnstun to reach depths with his guests not available in print formats. "Authors, even if you've never met them before, are really generous with their time," he says. "They are so willing to talk about writing and share their good, bad and difficult experiences with such honesty and vulnerability."

In the years since *LITerally*'s first episode, Johnstun's goal of breaching the isolating nature of literature publication has blossomed in unprecedented ways. A recent interview featured the renowned Spanish author **Espido Freire**, one of the biggest guests ever to grace *LITerally*. "It shows that we are interviewing more and more major, award-winning authors," says Johnstun. "Talking with Freire was intimidating and illuminating all in one." He also notes that, as the podcast gains more traction, the guest selection process has also changed: "Authors are now contacting us to be on the show. In the beginning, I had to reach out to authors, but now they reach out to us. This is a great thing," he says. *LITerally* is only growing now, and each new episode feels like a step forward in quality, professionalism and scope.

To back this growth in content, there also has to be a growth in technical quality, a side of the podcast indebted to Brandon Long. "My work comes after recording," Long says. "I go in and clean up any noise or unnecessary background. I edit out anything that I believe prevents the listener from enjoying the podcast in a smooth way." Listening to *LITerally*, this focus pays off. The audio flows seamlessly, using brief segue music to connect segments of the interview. Still, keeping with Johnstun's "author-driven" ethos, there's little space not dedicated

to exploring the guest's work and discussions. The mixing places special emphasis on key moments in the discussion, making *LITerally* a true showcase of the ins and outs of an author's work.

While Long's success is notable, he points out specific challenges he faces from a technical standpoint. Ultimately, minimizing the amount of surprises or unplanned turns is key to continued achievement. "Consistency is best. Whether that means a consistent release date or consistency in quality product, staying consistent is key and also the hardest thing to do." While both Johnstun and Long love *LITerally*, the realities of life inevitably interfere. The former is an author and instructor of creative writing, and the latter is the (co)host of three other local podcasts on top of his full-time work.

It's a wonder then, that *LITerally* is present in its high-quality form at all, saying nothing of Johnstun's extra contributions to the local literature scene. In keeping with his mission of bringing visibility to Utah's literature community, *LITerally* is one of many roles he plays that promote his craft. In September, *LITerally* hosted a reunion reading of sorts at the *Utah Humanities Book Festival*, bringing together past guests for an extended reading session. Events like these bring the ethos of *LITerally* out of just a podcast and turn it into a real, space-making concept for the breadth of authors in our state.

To stay up to date with new *LITerally* episodes as well as explore Long's other podcasts, head to their website [thebanyancollective.com/literally](http://thebanyancollective.com/literally). Johnstun's other work can be found at his website, [kasejohnstun.com](http://kasejohnstun.com).



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# THE BEE

BY ALI SHIMKUS  
alishimkus@gmail.com

"Storytelling is something that's a part of culture. It's a part of us that goes all the way back to the beginning and belongs to everyone," says Giuliana Serena, "beekeeper" and founder of *The Bee*. *The Bee* is a story slam that joins storytellers together for workshops, curated shows and "lovingly" competitive storytelling since 2014. For every month during 2018, *The Bee* has hosted shows at *Metro Music Hall*, allowing 10 storytellers to share a true, personal story for five minutes each, without notes, in front of an audience and based on the theme of the night. It's an intimidating prospect for both new and seasoned storytellers. Although, for Serena, being in the audience can be equally participatory. The audience is asked to listen attentively to what the storyteller has to say and try to understand their experience as part of a greater, collective, human experience. Though guest judges score the stories based on their adherence to the theme, truthfulness, compliance with the time constraints and the overall effectiveness of the story. For Serena, the real reward comes from the story being shared. "There's no prize," she says. "We like to say that you have the satisfaction of having told a pretty great story to a crowd. That what it's about: stories and people experiencing [those stories] together."

*The Bee* is a consistently well-attended event, with tickets for each show often selling out soon after they're available. For Serena, the popularity and draw of *The Bee* hearkens back to oral tradition's relationship to humanity—bringing people together in a way that is becoming increasingly rare in an age defined by social media and technology. "One of the things that's special about [*The Bee*] is that people are showing up with this shared intention, especially in the world where so much of our contact with other people is mitigated by devices and screens," she says. "This can increase the potency of showing up in the flesh—human bodies together, having a moment together that we're co-creating." *The Bee* keeps an archive of their past stories on their website, which Serena highly suggests listening to, though she says the archived recordings cannot replace the real event. "It's not the same as being in the room when it's happening. I think that's one of the reasons people want to be there. It's one way of countering the vast reservoir of isolation and sadness so many of us experience. It feels that good to be around people sometimes."

While the act of being vulnerable and genuine through telling a personal story onstage can seem daunting, Serena promises an experience where the audience is on the side of the storyteller. "We have a strong emphasis on showing up for each other ... We're pulling for you onstage," she says. "We think it's really important to celebrate the bravery of taking this opportunity to be honest and have a moment of actual connection with the audience." The 10 storytellers on any given night are picked at random, and the resulting stories can be unexpected, can challenge your worldview, or completely surpass your expectations. None of the stories are censored, though anything bordering on hate speech or bigotry is not welcome. Anyone can submit their name to be considered

## TRUE STORIES FROM THE HIVE WITH GIULIANA SERENA



Giuliana Serena curates *The Bee* to bring people together through participants telling and hearing true, personal stories.

for an opportunity to tell a story onstage at *The Bee*'s website prior to the show. Newcomers get two submissions into the "hat," doubling the chances of being called onstage. For Serena, the balance between newcomers and returning storytellers—though left to chance—has usually balanced itself out. She especially welcomes those who have never attended a show before to tell their story. "We're stoked on new storytellers," says Serena "We're stoked on all storytellers."

In addition to the storytelling shows, *The Bee* also provides workshops called *Storytelling for Adults*. In these workshops, participants can flesh out their ideas for stories using different prompts and exercises in a small group setting that is more collaborative and less competitive than the shows. "It's pretty high-stakes for most folks to go onstage and tell a story in front of people. Working on the practices of articulating what's going on inside of us and being able to [do so] in a more low-key

setting is what the workshops are for," says Serena, who hopes to help storytellers recognize the stories they have from their own personal experiences. "When you're preparing to tell a story, even if you don't get onstage, you learn something in the process in preparing it. Knowing what your story is about can be a really valuable thing. I don't believe you can know what your stories are really about until you start telling them."

With more monthly shows at *Metro Music Hall* to come, there will also be a curated show at *Kingsbury Hall* in conjunction with *UtahPresents* and the *University of Utah Resiliency Center and Program for Medical Ethics and Humanities* on Jan. 19. The theme is healthcare: stories of illness and wellness. There will be seven speakers ranging from patients with chronic illnesses or acute injuries to healthcare providers, and stories for this event will be 8–10 minutes long instead of the usual five. Tickets for this event are \$20 for the public and \$5 for *University of Utah* students. More information about this show and other upcoming shows for *The Bee* can be found on their website at [thebeeslc.org](http://thebeeslc.org).

## POSTCARDS FROM LONDON

By Lynn Kilpatrick • [kilpatrick.lynn@gmail.com](mailto:kilpatrick.lynn@gmail.com)

### Cromwell Road

This postcard comes to you from Cromwell Road, where I spent the better part of an hour, aimlessly turning the racks which displayed photographs of Buckingham Palace, the London Eye, Big Ben, Parliament, Westminster Abbey, Kensington Palace, Prince Albert Hall, Victoria and Albert Museum, The National Portrait Gallery. I coveted the over-priced water, fingered the coins in my pocket. I hovered to overhear the clerk's conversation. I wanted to ask, are you always kind or only to me? I wanted him to choose me from among the tourists as the most sympathetic if not the most beautiful. Once, as I waited for the bus, he saw me outside and raised his eyebrows in greeting. Forgive me, for I fell in love with him, over and over again. He smiled. He asked, how are you? his accent thick with distance. I wanted him to forgive me my sins of coveting and envy. I envied his gaiety, his assumed approach to life that allowed him to enjoy this convenience store of cheap, breakable lives. I asked him, why do you smile? And he told me, I want to go back, but for now, the war is out there, not in here. We have to make our way as we can. He included me in his language, the We that the English constructed to exclude him, but that, as we stood there, included the continent between us, spanned only by his breath.

### Roni Horn exhibit Tate Modern

The photographs of the Thames hang silently, though their footnotes rustle like ancient tongues. Today, my eyes tire of reading and I want the world to be revealed instantaneously and without effort. I walk the stairs, up, and then down, among the families and the loved. I know that, like the Thames, the world is murky and deep, cold and toothless. I thirst, like a child, for comfort, which is found, here and there, in small nooks and dark corners. The repeated face of a girl in photographs reminds me of skins that I have shed, the snake of former selves that reveal the hollowness of who we are, just faces to each other, bottomless depths that do not speak but continuously cover ourselves over in dark water, murmuring truths that others cannot decipher.

### On Loneliness

Nowhere is quite so lonely as rush hour on the Tube. People smashed against me, I know not even one person's name and I can't smooth someone else's hair out of my eyes or declare publicly that I am both peckish and knackered. Instead I read and when the train slams to a halt, a nearby man declares that if we are trapped I will have to read the entire book aloud. Oh, London, your seven million inhabitants stride right past me, looking neither here nor there, except, I will grant, that one time I saw someone I recognized. But he was a tourist too. Why do I tell you this? Because I am lonely and you must listen.

Lynn Kilpatrick earned her PhD in Creative Writing from the *University of Utah* and teaches at *Salt Lake Community College*. These micro-essays are part of a longer series, *Postcards from London*. Other essays from this series appeared online in *New World Writing* ([newworldwriting.net/back/winter-2013/lynn-kilpatrick](http://newworldwriting.net/back/winter-2013/lynn-kilpatrick)).

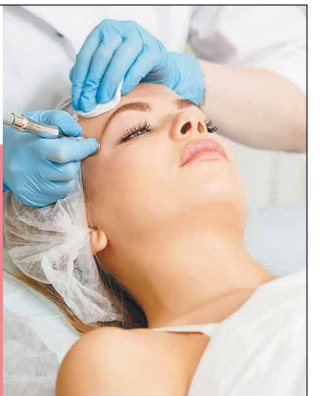


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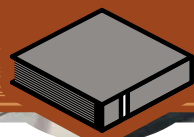




# CITYART READING SERIES

## THIRTY YEARS OF BEAUTY & TRUTH

By Jesse Hawlish  
jhawlish@gmail.com



On the first three Wednesday evenings of the academic calendar, in a quiet room in the beautiful Downtown Salt Lake City Public Library, **Joel Long** and a handful of passionate volunteers host the CITYART Reading Series. Poetry and prose, fiction and nonfiction, even music and experimental forms—CITYART brings talented authors of local and international renown to the Utah public. The events are always free of charge.

There are many remarkable literary figures living among us right here in Utah—many of whom teach at local universities. But often, says Long, “[Their] university doesn’t provide the venue for them to read: They bring in other writers—visiting writers—instead.” The CITYART Reading Series strives to provide that same opportunity to our worthy local authors. “I think that’s invaluable to the community in general,” says Long, “[that] the series allows for those voices to be heard.” Among past readers are **Melanie Rae Thon**, Poets Laureate of Utah, **Paisley Rekdal** and **Katherine Coles**, and many other venerable Utah voices. Each year, along with showcasing local talent, CITYART also offers readings from nationally and world-renowned literary figures such as **Tony Hoagland**, **Donald Revell** and Poet Laureate of the United States **Mark Strand** (twice!).

Long, an English teacher at Rowland Hall, has volunteered his time as President of CITYART since 2002. “I came here for an MFA in creative writing,” says Long, “and in the very first months that I lived here, I found the CITYART Readings listed in the newspaper, and I went Downtown.” Back then, before it found a home at the City Library, the reading series was run by **Sandy Anderson**, who founded it in 1989. At the time, it was held above the Great Wall of China restaurant in an empty backroom past the bathrooms and some unfinished apartments—an inauspicious location,

Joel Long is one of a handful of volunteers who help to evoke literary magic at the free CITYART reading series at the Downtown Salt Lake City Public Library.



Photo: Scott Frederick

perhaps, but Long didn’t see it that way. “I read there for an open mic one night, a long time ago, and in lots of ways, it changed my life,” he says. More than a venue for experiencing literature firsthand, “the series was a way to enter into the literary-arts community to meet some of the writers that are here, to hear their voices and then ultimately add my voice, too.”

But you don’t need to be a card-carrying member of the literati to have a positive and enriching experience at a CITYART reading—far from it. Literature is storytelling, and storytelling is necessarily a communal exercise. “The storytellers that we have in our community,” says Long, “they’re coming in here and helping us understand who we are as a culture. They’re going to put an image in your mind; they’re going to make you think something that you didn’t think before—make you feel something that you probably should’ve felt recently—and then you’re there. And I love that.” The reading series’ longtime fans love it, too.

In 2019, CITYART will be celebrating its 30th anniversary. By far the longest-running reading series in the state, it is organized and operated entirely by volunteers like Long and **Michael McLane**. “The funding has gone down over the last several years,” Long says. “The fact is there’s just not that much funding out there for the arts.” But CITYART manages to keep its head above water with grants from The Salt Lake City Arts Council and Salt Lake County’s Zoo Arts and Parks Program. Private donations are also accepted. Go to [slcityart.org](http://slcityart.org)

if you want to help! Donating your time is also an option. “The last several years, a lot of the work has been done by me and Michael McLane and various treasures,” says Long. “Lord knows we could use more volunteers.”

The next time you have a Wednesday evening to yourself, consider stopping by the City Library for an evening of literary enrichment. “I’ve never had a dull night in CITYART,” says Long, “and I’ve been doing it for 17 years! Every time, it’s different. As soon as that mic turns on and those people get up, there’s always something amazing that happens. You’ll hear wonderful poets—sometimes they’re funny; sometimes they’re poignant; sometimes they’re dark ... and you’ll always find something to like. And if you don’t like the first one, the second one’s going to wow you just about every time.”

Kicking off the December readings, **Allison Hawthorne Deming** recently joined, Rekdal and Coles, on Wednesday, Dec. 5. **Klancy de Nevers** and **Scott Abbott** are set to read on Wednesday, Dec. 12. Don’t be discouraged if you don’t recognize these names—you don’t have to know the cook to enjoy the taste of the cake! “For me,” says Long, “when I went to my first poetry reading, it made me a poet. Because I could hear what poetry does. It’s that musical sound that can contain intellectual energy and spiritual energy. And to hear that in a human voice—to hear that live, in that presence is different than reading it on the page. There’s something about that living voice that really matters.”

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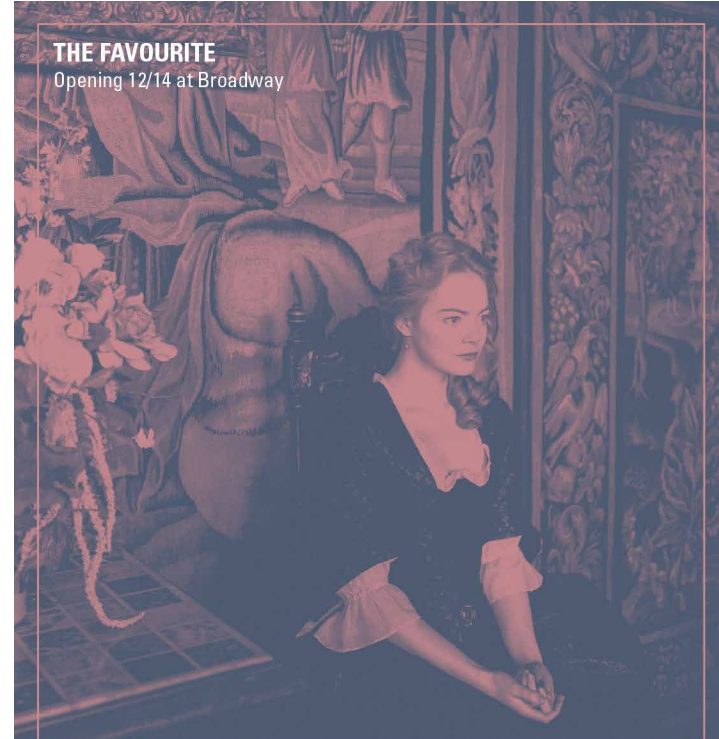
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# peculiar

a queer literary journal

By Naomi Clegg | [naomilemoyn@gmail.com](mailto:naomilemoyn@gmail.com)

Provo-based literary journal *peculiar* began during a conversation between friends **Jack Garcia** and **Aaron Gates**. Garcia had recently graduated from *Utah Valley University*, and Gates was close to graduating. Both were wondering what came next. “We were both submitting work to places and, of course, getting the classic rejection letters you get from journals. It was just a late-night conversation,” Garcia says. One of the two asked the question “What if we started a literary journal?” And *peculiar* was born.

Garcia and Gates recruited **Emily Mattson**, a local graphic designer and *UVU* student, as the Creative Director and *UVU* graduate **Rebekah Cuevas** as Copy Editor. Backed by a Kickstarter campaign, the staff—whom Gates says they refer to as their “*peculiar* family”—released their first issue in May of 2015, 80 pages that featured 21 Utah-based LGBTQ+ writers. From its inception, the journal has occupied a particular niche: the intersection of the queer community at large and the local, Mormon-centric Utah County community.

Drawing on their own experiences of being gay and living in Utah County, Garcia and Gates hoped to create a community of people like them, people who could understand the peculiarities of Utah and its people. Of the LDS community, Garcia says, “We all kind of carry that with us. I sometimes think that as much as you’re leaving the Church, you don’t leave the Church. I used to think that was a bad thing—but it informs everything we do.” They hope that their unique perspective can act as a beacon to other LGBTQ+ people who are LDS, ex-LDS, or LDS-adjacent. “I hope with all my heart that in some way, having a Utah-based, queer literary journal can show any queer person who is feeling alone, that every area, every culture, every experience has another queer person there that they can look to for an example or for inspiration,” says Gates.

In this vein, Garcia cites a poem by **Jennifer Duqué** that appeared in the first issue of *peculiar*, “For Brown Rural Queers Who Celebrated Pioneer Day.” “It’s an interesting juxtaposition of what is it to be Hispanic in America, and queer and Mormon. It echoes a lot of lines that pop up in Church hymns,” Garcia says. Duqué writes toward the beginning of the poem, “we will sing



Photo courtesy of Jack Garcia

**Jack Garcia is the Editor and co-creator of Utah Valley’s *peculiar* literary journal and hopes to create a platform for fellow LGBTQ+ creatives.**

as we walk / & walk & walk & walk” and closes the poem with powerful lines, “we will come to understand / that our bodies are settled territory / crisscrossed with accidents / but spined with ancient seeds.”

It’s this spirit of a new kind of pioneer—of doubly peculiar people in a land of peculiar people—that the staff of the journal were afraid of losing by branching out beyond Utah County. But with staff members spreading across the U.S.—Gates recently moved to Seattle, and Cuevas is now based in California—it was only fitting to open the journal to new voices in new places. *peculiar* has published five issues featuring work solely from writers who have lived or currently live in Utah. Their sixth is open to writers around the world. But to hold on to the Utah-inflected ethos of the journal, the *peculiar* staff has created a new writing contest only open to Utah writers and former Utahns. Though submissions are closed for Issue 6, *peculiar* is open for submissions of art and all genres of writing approximately twice a year at [peculiarjournal.com](http://peculiarjournal.com).

The new contributor guidelines aren’t the only change that the staff has made as they spread across the country—they are no longer simply hopping in the car and poring through submissions together in person. While Jack manages local events and readings in Utah, the far-flung staff works together through email and Skype to produce each issue of the journal, and in-person interaction with writers has been more difficult. “It’s a bittersweet progression,” Gates says. “It’s been a little bit of a surprise to realize that as we expand more, it’s harder to have as personal of interactions

with those we publish. But getting to expand our reach and those we publish is wonderful.”

In-person events—like the readings for each issue, held at *Pioneer Book* in Provo—have helped the journal cement its community. “Whenever we have readings, it’s—I don’t want to say spiritual—but it’s a moving experience where everyone is really impacted by the words,” Garcia says. “It’s enough to keep us going where we’re like this is important. This is something we should do.” But it’s really the words—whether they’re read out loud or on the page—that have made the journal into the resonant force it is now. “I constantly am amazed, every issue, at the remarkable work contributors submit to us,” Gates says. That work includes, Garcia says, “everything from fun short stories about crime-fighting drag queens, to really honest little nonfiction pieces.”

*peculiar* has become a place for those who don’t fit the standard narrative to find a home. “Something I am actually pretty excited about is that we’ve got quite a lot of submissions from trans people,” Garcia says. “That, I am really proud of, because especially right now, when we have Trump saying we’re erasing trans identities now—that they don’t exist—I’m proud to know we have at least lifted up a handful of trans people.” As Gates writes in the foreword to the most recent issue of the journal, “These queer voices are the voices of creation, of rebellion, of hope, of a fight to show how the world will never stop.” Speaking of stopping, the *peculiar* staff doesn’t plan to. Their next step is officially becoming a nonprofit.



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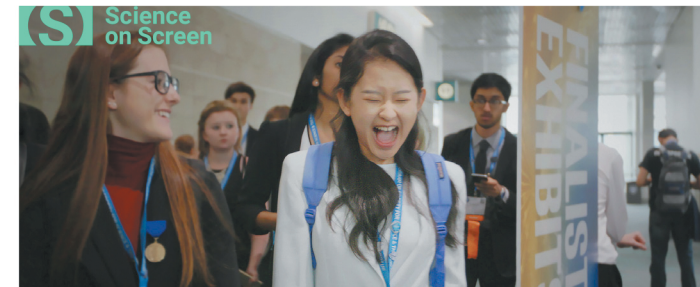
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**Cast: Helena Howard, Molly Parker, and Miranda July**

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*Official Selection: 2018 Sundance Film Festival*

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Directed by Cristina Costantini & Darren Foster *Recommended for Ages 10+*

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*Science on Screen* is an initiative of the Coolidge Corner Theatre. With major support from the Alfred P. Sloan Foundation.

*Winner: Festival Favorite Award-2018 Sundance Film Festival, Festival Favorites-2018 SXSW; Official Selection-2018 Tumbleweeds Film Festival*

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# WORKING TO MEET DIVERSE COMMUNITY NEEDS RESULTS IN BUILDING A STRONG COMMUNITY

By Billy Swartzfager • [williamswartzfager@yahoo.com](mailto:williamswartzfager@yahoo.com)

Associate Director Kati Lewis helps the SLCC Community Writing Center offer writing assistance to the public.

Salt Lake Community College's Community Writing Center, located in Library Square, has been helping writers of all abilities for 17 years. The CWC provides many services to anyone in the community looking for assistance with whatever writing project they are working on, whether that is a new resume, a grant or a short story. Anyone from any walk of life can find writing support within one of the many programs that the CWC sponsors. One demographic in particular, refugees, has found success with those programs.

Most of the writers seeking the center's services aren't necessarily students at the community college, but members of the community at large. There are times when students do use the services in the center, but that usually takes place when the student is working on a piece not assigned as part of their coursework. It is, after all, a community space to cultivate the written word in all of its forms. "Salt Lake Community College values community involvement and partners with the community to provide educational opportunities," Kati Lewis, Associate Director of the CWC, says. "The CWC offers writing assistance to the public and sponsors a variety of public writing projects."

There are several ways the CWC serves members of the community with their writing interests. The Writing Coaching program provides writers with a half an hour of one-on-one time with one of the center's qualified staff members. There are writing workshops that span in subject matter, from memoirs to letters to the editor. These workshops are typically facilitated by writing coaches from the CWC, but sometimes there are guest presenters that bring a specific expertise to a workshop. Another program the CWC offers is Writing Partners, a collaborative effort with community partners to bring the craft into the community to satisfy unmet needs found throughout Salt Lake City's population. The CWC partners with organizations like the Salt Lake City Public Library and the Salt Lake County Jail. The last program offered through the center is the DiverseCity Writing Series, which features 13 writing groups that meet

twice a month to read, review and provide and receive feedback for their work. Many of these groups are the direct result of requests made to the CWC by community partners or prospective partners. "We are always open to new community partnerships and do our best to be responsive to community needs," Lewis says.

One area of particular interest and need has been within the various refugee communities throughout the valley. The programs offered specifically for refugees are typically connected to the many community partnerships the CWC has developed over the years. One of the DiverseCity Writing Series groups is hosted by the Asian Association of Utah's Refugees and Immigrant Center in downtown Salt Lake. There has also been a variety of workshops conducted by staffers from the CWC at the Department of Workforce Services' Refugee Education and Training Center for both youth and adults. Refugees have also participated in writing services in partnership with Catholic Community Services and the International Rescue Committee.

One of the writing groups meeting under the Writing Partners umbrella at the CWC is the Salt Lake Teens Write program. There is collaboration with the Housing Authority of the County of Salt Lake to offer writing activities for the teen programs they oversee. Many of the youth participating in Salt Lake Teens Write are refugees who are interested in writing for a variety of reasons. "Our community partnerships are based on requests from our community partners, so we try to be responsive to the needs articulated by our community partners,"

Lewis says. "Some of the needs we've responded to include high school/college students working on scholarships or application essays and new refugees developing English writing skills."

The participants have a wide assortment of writing abilities. Some writers are just learning English and are starting from the beginning, while many write English well and are only looking for new ways in which to apply their skills. The CWC does a great job at meeting the different levels of understanding and expertise by working with each person individually. "We try to be responsive to the needs of each individual writer and help them move forward in whatever direction they choose," Lewis says.

The CWC is open to new possibilities to establish partnerships and possible team-ups with community members and organizations that have discovered areas of need in terms of writing. Salt Lake's refugee communities have contributed greatly to the development of programs around the city and to groups aimed at writing.

"Salt Lake has an incredible network to support members of our community who are refugees," Lewis says. "We're glad to be a small part of that."

If other groups are working with refugees and are interested in the CWC's services or a partnership, they are encouraged to reach out to the center. Anyone interested in the CWC's many services, go to [slcc.edu/cwc](http://slcc.edu/cwc).

Photo: Cera Dzwala

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# SKATE

By CJ Anderson • @cc\_visual

Kendall Woodhouse started trying this nose slide at the end of the session while everyone was getting in their cars and packing up to head to the next spot. I watched and captured this photo as I was packing up my gear as well.

Kendall Woodhouse – Nose Slide – SLC, Utah



## FILM REVIEWS

### **Roma**

**Director:** Alfonso Cuarón

**Netflix**

**Online:** 12.14

For those who don't know, director Alfonso Cuarón is known for multiple large-scale Hollywood blockbusters, including *Gravity*, *Children of Men* and *Harry Potter and the Prisoner of Azkaban*, but with his latest project, he is minimizing the production level and developing a more personal and grounded expedition. As an experiment in memory and storytelling, Cuarón recalls his childhood and the major events that shaped his world as a youngster in early 1970s Mexico.

While the story focuses on a middle-class family and the trials and tribulations that the parents endure with separation and infidelity, the majority of the film follows Cleo (**Yalitza Aparicio**), the family's housekeeper, as she copes with an unplanned pregnancy and a boyfriend who wants nothing to do with the situation. All while these personal events are occurring, major political and social happenings are exploding across the country.

Once again, Cuarón proves that he is one of the greatest filmmakers of our time. Whether it's a grand-scale production like *Gravity* or a fly-on-the-wall observatory project like *Roma*, the creativity and passion that flows on the screen is undeniable. The raw emotion packs a punch that'll leave audiences with something to ponder on the drive home. Trust me, there are visuals embedded on the celluloid that cannot be unseen, but it's reality—and sometimes reality needs to be seen. Speaking of visuals, Cuarón also offers an assortment of fantastic cinematography. For a first-time feature-length acting experience, Aparicio demonstrates her talents from harshly dramatic to genuinely sweet. *Roma* will definitely be a contender in the Foreign Language category this award season, and it would not be surprising for it to earn more than one accolade. This is definitely proof that Netflix is prepared to enter the arena of original films, and the rest of Hollywood should be primed for their arrival.

—Jimmy Martin

### **Robin Hood**

**Director:** Otto Bathurst

**Lionsgate**

**In Theaters:** 11.21

The narration at the beginning of this film orders audiences to forget what they know about the story of "Robin Hood." This is a different telling of the widely known tale. With that said, the general foundation still exists in director Otto Bathurst's reimagining of the humble thief who steals from the rich and gives—oh, you know the rest of it.

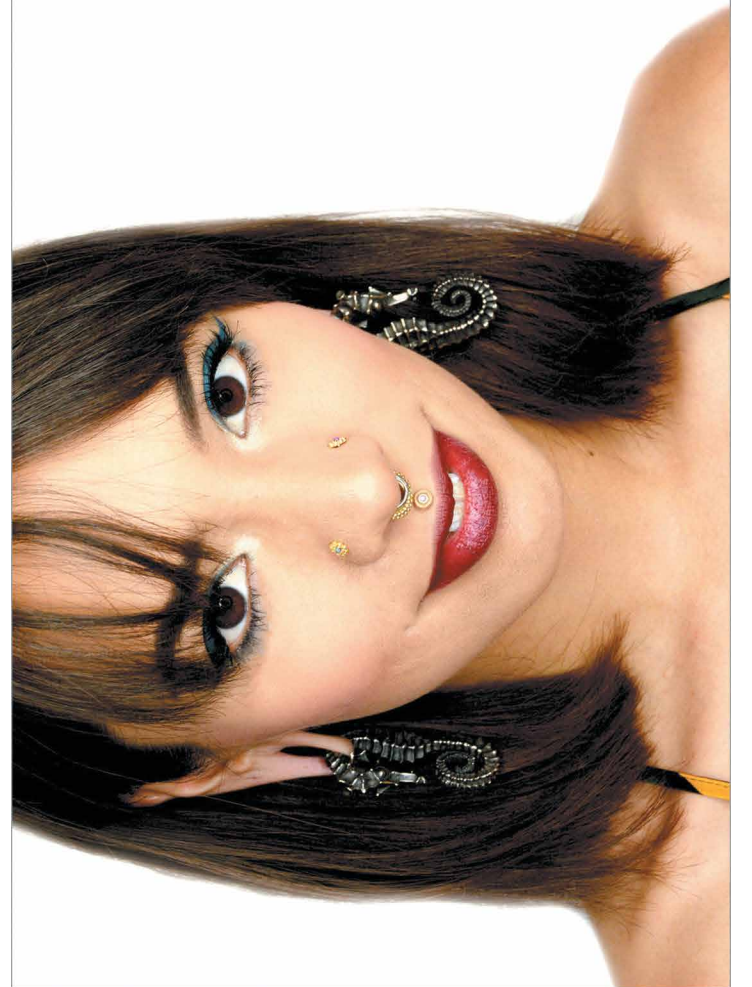
At the beginning of the story, Robin of Loxley (**Taron Egerton**) immediately falls in love with Marian (**Eve Hewson**), but, when he is sent off to war by the Sheriff of Nottingham (**Ben Mendelsohn**) and presumed dead, the saddened maiden moves on with her life. On the battlefield, Robin attempts to halt the unwarranted slaughter of captured prisoners by fellow comrades, which earns the respect of rival soldier Little John (**Jamie Foxx**).

As years pass, the two cross paths once again and concoct a plan to overthrow the corrupt government by robbing them blind and enticing the lower class to revolt against the tyranny. While there are still many similarities to the previous productions (honestly, how could it not?), the modernization comes in the form of Bathurst's intense action sequences, which come across more like a current military operation rather than medieval combat. Egerton portrays an adequate hero (at least there is not a terrible **Kevin Costner**-style accent) because he comes across as the "everyman" whom audiences can relate to. Foxx adds the drama/redemption with the loss of his son and his determination to take down those responsible. The hindrance comes with multiple downtime scenes that lose interest and instill sheer boredom, and Hewson's acting abilities do not meet those of her counterparts. The story is an origin tale, which ends with a nod to a certain sequel. After witnessing the project, I'm willing to take another spin with these characters and style of filmmaking.

—Jimmy Martin

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# MIKE BROWN The Christmas Spirit!

By Mike Brown • [mgb90210@gmail.com](mailto:mgb90210@gmail.com)

The holy Christmas spirit is so magical for many of us when we're young and innocent. As time goes on, it seems to evaporate like cheap vape smoke from a fuccboi's e-cig. The older we get, the further away we seem to move away from the magic that is Christmas. Chucking snowballs at cars and pretending to be good to get more presents slowly morphs into a hellish realization of the blight of capitalism on the sacred holiday and destroys us from the inside of our wallets to the inside of our hearts—completely.

We increase in age, and along with the Christmas spirit and holiday, so does seasonal depression. There are family obligations, pointless work parties, magical moments of job insecurity accompanying the thought of our Christmas bonus being botched once again—and so on. The magic of Christmas just doesn't have the same glow as we become adults by definition of age.

To be honest, I've been jaded about a lot of things for a while (big shocker), but I wanted to get back in touch with the Christmas spirit. This isn't about rekindling my belief in **Santa Claus** or trying to milk extra presents out of the *SLUG* staff or my friends—though that would be nice. I just want to get back in touch with what Christmas used to mean to me when I was a kid—instead of just being a day off from work where I could get hammered by myself while laughing about how much my Mormon siblings were stressing over how much they had to spend this month on all of their kids.

I decided that the best way to do this is to interview an actual kid—something I've never done for *SLUG*, unless you count juggalos. Finding a kid to interview was actually kind of a chore. Seeing as how I don't have any kids of my own (that I know of) and that most of my friends with kids don't have custody over the holidays, I had to hit up the *SLUG Magazine's* (self-proclaimed) Highest Ranking Mormon™, **James Bennett**, to see if his adorable spawn would be willing to talk to me.

When Bennett and I were neighbors Downtown a few years ago, he would walk with his kid, **Atticus**, past my house, and I would always respectfully



Mike Brown finds the Christmas spirit in the fact that kids still love to get and play video games for Christmas.

hide my beer and cig and let his toddler steal toys off of my porch. His kid seems pretty cool, so I totally crashed in on a Monday evening with the hopes of a free meal and an interview Atticus—who is named after a rarely mentioned character in the *B of M*—about the spirit of Christmas, while fully knowing that I was interrupting family night.

Atticus was great interviewee. Like I said, I had never interviewed a kid before, so, the first question I asked was about his favorite Christmas present. He was like, "Other than something electronic?" I had to remember that I come from a different time, so I was like, "Yeah." Turns out it's some weird dinosaur that he still likes.

We spent most of the interview talking and debating about video games, but to me, that's an important part of the Christmas spirit, so I'm cool with that. I then asked Atticus some basic Christmas questions, like "What is your favorite reindeer?" He said **Rudolph**, which I was expecting as a typical kid answer—"his nose is red, duh." But when I asked him why, Atticus went down a rabbit hole of existential brilliance that was way beyond a 10-year-old's perspective in my opinion.

Turns out that 10-year-old Atticus goes to a hippie school—his words (and his dad's), not mine, which instantly cracked me up because I was able to remind him that his dad is a teacher at a public school. But this explained Atticus' perspective on Rudolph (alongside the fact that he's already

forced into humanities classes). See, Rudolph was a loner—as Atticus explained to me, but was able to overcome that. And everyone in the room could relate to that—a deep perspective on Christmas.

Atticus also explained to me, in a complex way, why he still believes in Santa but won't believe in him after he dies—another unique perspective, but humbling at the same time, especially coming from a kid. It kinda made me take a step back in my head and realize that the Christmas spirit is more about perspective than me just becoming older and jaded.

I personally wanted to get back in touch with what Christmas is about. Like I said, the older you get, the more Christmas sucks. Talking to a kid was a great way to get back in touch. I'll always reflect on the scars of a brutal divorce being soothed over by parents competing to see who could provide more presents—not the worst childhood trauma in the world.

But talking to another kid is rad, realizing that Christmas is also still rad and just simple. It's all about getting time off school, making some shit out of snow (also, Atticus has read my articles before where I've sworn numerous times, so I'm OK saying, "shit"), hanging out late and getting presents, and all the other rad things that come with Christmas.

## SLUG SOUNDWAVES



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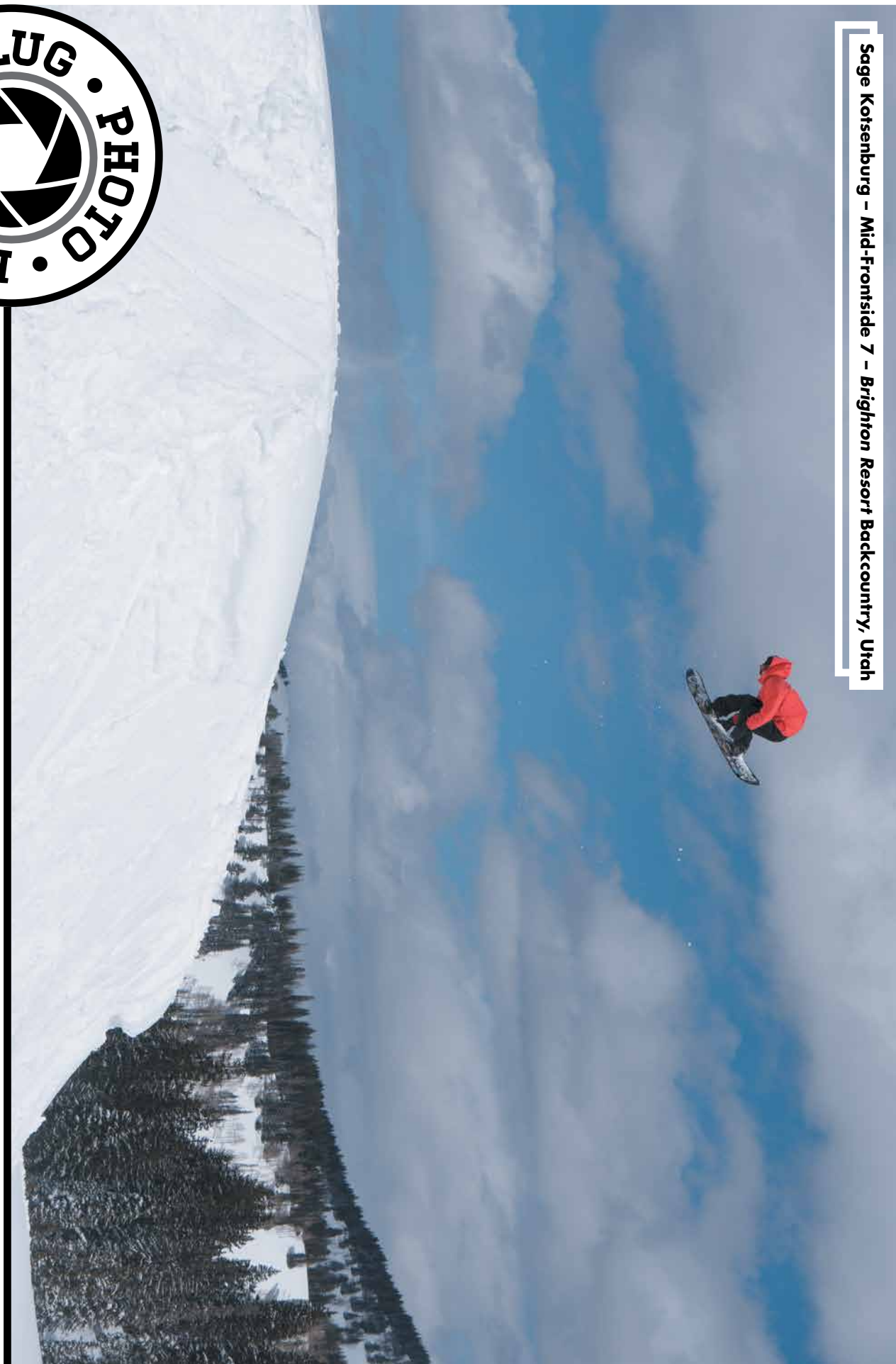




# SNOW

Make sure to go give Video of the Year a watch, streaming free on [lickthecardworldwide.com](http://lickthecardworldwide.com).

By Jack Dawe • @wjackdawe



Sage Kotsenburg – Mid-Frontside 7 – Brighton Resort Backcountry, Utah

## BEER OF THE MONTH

By Chris and Sylvia Hollands  
[chris.hollands@porchdrinking.com](mailto:chris.hollands@porchdrinking.com)  
[sylvia.hollands@porchdrinking.com](mailto:sylvia.hollands@porchdrinking.com)



Photo: Chris Hollands

**Beer Name:** Coffee Cream Ale  
**Brewery:** Kiitos Brewing  
**ABV:** 4.0%  
**Serving Style:** 12-oz. can

Are you looking to try a beer that is effortlessly drinkable and contains the maximum amount of flavor? This is a great place to start. We love coffee and beer—don't you?

Coffee Cream Ale from *Kiitos Brewing* carried home a gold medal from this year's *Great American Beer Festival*. As we sat among the hordes of brewery employees in the *Colorado Convention Center* during the awards ceremony, we were elated to witness locals receive the highest honor. Coffee Cream Ale won the top award in the competitive Coffee Beer category. "I still cannot believe it happened," says *Kiitos* Head Brewer and mastermind **Clay Turnbow**. "It was great for the entire team to see our hard work and attention to detail pay off." It's impressive for a young brewery, opening up just over a year ago, to win such a prestigious award. And without a doubt, winning the craft beer equivalent to an Oscar or Grammy has certainly bumped the popularity of the beer. "We have [definitely] noticed an increase at the tavern and for cans to go," Clay says.

*Kiitos'* Head Brewer reserved this recipe from his extensive home-brewing days and was pleased to offer it at the launch of *Kiitos Brewing*. Blending coffee with beer is not a new concept, but recently merging the two popular beverages into a lighter style of beer is gaining increased popularity.

### Description:

Distribution of Coffee Cream Ale expanded only weeks before the medal-winning beverage was crowned, allowing us to purchase it from our local Smith's grocery store. Pouring a frosty 12-ounce can into a branded tulip glass presents a thin, white lining of carbonation resting on the top of the fill. Visually, Coffee Cream might throw spectators off as it pours a flawless, golden-yellow hue instead of a dark shade one might expect from coffee. The added java may not affect the color, but it is a stronghold on the aroma. Influential fragrances of *La Barba* coffee blend perfectly with the sweet malts. Smooth Guatemalan coffee with hints of sugary malts are picked up during consumption. This beverage is super crisp and light in mouthfeel with bright flavors, making this brew supremely balanced and refreshing—quite the opposite of darker coffee beers that generally come across on the heavy side. Coffee Cream Ale resembles a cold-brew coffee with just a touch of raw sugar.

### Overview:

*Kiitos Brewing* and newly rebranded *Shades Brewing* were the two breweries that took home *GABF* gold medals for our state this year. We are cheerful and proud of the recognition the Beehive State receives when the locals do well in these influential competitions. When asked how winning will affect not only the brewery but also the Utah beer scene, Turnbow says, "For now, it helps our sales team sell the beer, and it's a nice talking point for the tavern staff ... I think it helps get rid of the '4-percent beer is watered down and thin' stigma."

*Kiitos* entered four beers into the *GABF* competition. Though Turnbow was confident about the quality of Coffee Cream, he actually thought the Barrel-aged Imperial Red had the best shot at placing for a medal. We agree with the judges' assessment that Coffee Cream Ale is one of the best coffee beers in the land. However, it is recommended and obvious with local craft beer enthusiasts that you should give any and all of *Kiitos* beers a try.

Cheers!

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# LOCAL MUSIC REVIEWS

**Heather Grey**  
*While My Girl Was In Hawaii*  
**Self-Released**  
**Streets: 09.18**  
**Heather Grey = Tomppabeats +**  
**Kenny Segal**



Wavy, minimalistic and with a hint of a tropical sound, **Heather Grey** continue to produce some of the finest lo-fi hip-hop I have heard this year. Coming off of April's release of *The Starting Line-up*, Heather Grey have created another cool and atmospheric album with *While My Girl Was in Hawaii*, mixing that lo-fi sound with peaceful key riffs and Pan Am World Airways travel-adventure voice clips. These voice clips give these sounds a setting and a feeling before I even hear them—a calm voice talks about landing in Hawaii for a beach getaway with the ease of Pan Am.

*While My Girl Was in Hawaii* opens with “I Woke Up Like This,” a fitting opening with the instructions to play the travel adventure. The song opens slowly and moodily with simple, slightly distorted piano keys over a slow beat. “I Woke Up Like This” ends as quickly as it began with the sound of a plane overhead. As the plane lands in Honolulu, “Who What When Where Why?” kicks off with light percussion and a subtle, smooth trumpet, which lends this track a more jazzy feel than the opener. As the previous track fades into the next, “Kingdom Come” is the first on the album to have vocals. Provided by **Shvnghii**, their voice complements the cool trumpet playing behind him on the track.

The rest of the album continues on as a cool, tropical vibe and stays consistent in its execution. Heather Grey show off their consistency in production and their ability to mix jazz and hip-hop influences with interesting vocal samples to create a unique atmosphere. I wouldn't only recommend this album but anything Heather Grey have put out in the past. Check out their Bandcamp at [heathergrey.bandcamp.com](http://heathergrey.bandcamp.com). —Connor Brady

**Hot House West**  
*Django in Orbit*  
**Self-Released**  
**Street: 09.26**  
**Hot House West = Pokey Lafarge +**  
**Rhythm Future Quartet + The Fat Babies**

The name of our NBA franchise aside, we've never really been a hotbed of jazz. Perhaps certain spiritual ideologies never allowed the genre—at times synonymous with smoke-filled lounges and late-night, drug-fueled jam sessions—to gain fertile ground. We are home to the legendary **Joe McQueen**, and there have been bright spots like Salt Lake finally getting its own jazz festival. Still, we're playing catch-up, culturally, in the world of jazz. But fret not, hepcats: Our champions have arrived.

Hot House West is a “gypsy-jazz” band, a genre that is exactly what it sounds like. When Romani guitarist **Django Reinhardt** heard American jazz, he—along with violinist **Stephane Grappeli**—formed the quintet, **Hot Club of France**. Since then, every gypsy-jazz artist has worshiped at their altar. I have never seen another genre come close to the love and adoration of its progenitors as gypsy-jazz does. As you can see from this record's title, Hot House West are no exception. Not to say that this platter isn't dripping with originality—which it is—but it's that rarely earned originality that comes from studying the journey of masters. Somewhere in between the failures and successes of trying to emulate that greatness, Hot House West find their own.

Formed in 2011 by students in the *University of Utah* jazz program, Hot House West (originally named **Hot Club of Zion**) are a versatile combo that has played all over our great state these past seven years. This record seems to be a product of all that experience and hard work of honing their craft. The first track, “Pyramid,” begins with a roaring, rhythmic guitar riff that becomes entrancing as the first long, drawn-out notes of a violin begin to float over the charging rhythm. The horn section begins to take over the melody, and an interplay of lead guitar and the other elements ensue. The result is a pronouncement of what Hot House West are capable of.

While the obvious influence here is gypsy-jazz, there is a mix of other influences like early swing-jazz greats **Fats Waller** and **Louis Armstrong**, and it even has some of Dixieland moments here and there. In a way, these guys are grabbing some the more interesting elements from all over the jazz and roots music palette and landing in their own territory. Even a standard like “Night and Day” becomes a different animal, as cooking solos and red-hot rhythms swirl under lead guitarist, **Nathan Royal**'s emotive vocals, making this well-tread tune something I've never heard before. I don't know if American-gypsy-jazz is a thing, but Hot House West make it beautifully. —James Orme

**Repulse**  
*Frail*  
**Self-Released**  
**Street: 09.21**  
**Repulse = His Hero Is Gone +**  
**Rotten Sound + Trap Them**

I imagine myself trying to tell coworkers what Repulse sound like. What I would want to tell them is that Repulse plays a killer blend of grindcore, hardcore and D-beat that leans dirty, but they make plenty of space for straight-up hardcore, too. Now, I imagine saying that and receiving the inevitable “Say what?” look on their face—culminating in the wildly inadequate explanation, “They play hardcore punk.” At that point, in their minds, Repulse probably sound like the **Sex Pistols** or something. So, even though this may feel like a style that those who are into the music would recognize, it's these reminders that this really is something unique, which makes being into all of this worth it.

The micro-categorization within hardcore and punk rock may not be unique to these particular subcultures, but these micro-scenes within an already niche scene are a fascinating phenomenon to me, regardless. If you like the broad spectrum within the ever-expanding umbrella of hardcore, these delineations couldn't be more clear. But, to an outsider, ha! Good luck.

There is much to recommend about *Frail*, but what makes it shine are the standout touches that go above and beyond the sum of its lineage. In “Body of Lies” when the impeccably set-up breakdown hits, there is a hi-hat fill playing 16th notes, which drives the momentum—which would be completely lacking with a simple quarter note played on the ride cymbal. No part overstays its welcome on *Faith*, either. Blast beats and frenetic riffing give way to dirgier rhythms, which are switched up again into faster D-beat passages. The beginning of “Internal Prison” leads with a prominent double-bass roll, one of only a couple on the album, and paired with the plentiful tempo shifts over *Faith*'s 12-minute running time, they're noticeable. The vocals trade off throughout between a higher-pitched scream and a lower bark, lending dimension.

Most notable is the breakdowns. The buildups to these breakdowns and their inevitable conclusion are pulled from more straightforward hardcore territory, lending a versatility to Repulse, which opens them up to being enjoyed by a kid wearing all black, a bearded warrior and the **Terror** fan alike. It still probably isn't going to make sense to that lady in accounting, though. —Peter Fryer

Are you in a local band?  
 Send us your album with “LOCAL” in the  
 subject line, and we'll review it:  
[reviews@slugmag.com](mailto:reviews@slugmag.com).

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# DAILY CALENDAR

Visit **SLUGMag.com** to submit your local event listing for free and view our full Daily Calendar.

## Friday, Dec. 7

Day-N-Night, Jae Young,  
J.T. Hiskey,  
Danny Superior, M.E.K,  
Indigo Waves

– *Beehive Social Club*

Said The Sky – *Complex*

The Real Doug Lane,  
Westway – *ABG's*

Silverstein,  
Hawthorne Heights,  
As Cities Burn, Capstan  
– *Depot*

Red Fang, Telekinetic Yeti  
– *Metro*

Fists of Funk – *Hog Wallow*

The Space Between  
– *Blackburn Studios*

## Saturday, Dec. 8

Allen Stone – *Complex*  
Superbubble  
– *Hog Wallow*

JMSN – *Kilby*

Front Row Film Roast of  
*Love Actually* – *Brewvies*

A Drag Queen Christmas,  
The Naughty Tour – *Depot*

8th Annual Rockin  
Christmas Charity Event:  
Eddie Clendening and the  
Blue Ribbon Boys,  
Highball Train,  
Hurricane Kings – *Kilby*

## Sunday, Dec. 9

Spendtime Palace,  
The Brazen Youth – *Kilby*

Hoofless, Darlene Castro,  
Ashkan Fakhratabaie  
– *SLC Main Library*

Dubwise, Widdler,  
Pushloop, illoom, Durandal  
– *Urban*

The Hive Market Holiday  
Pop Up – *Trolley Square*

## Monday, Dec. 10

Jeff Dillon and the Revival,  
Version Two, Nick Passey,  
Perpetual Sadness – *Urban*

Left Behind, Low Life,  
Artificial Sacrifice  
– *Loading Dock*

## Tuesday, Dec. 11

With Confidence and  
Broadside, Sleep On It,  
Small Talks – *Kilby*

The Gentlemen Trio  
– *Eccles Theater*

## Wednesday, Dec. 12

San Holo – *Complex*

Kevyn Dern – *Hog Wallow*

Trophy Eyes, Seaway,  
Microwave, Can't Swim,  
Hot Mulligan – *Kilby*

Protomartyr,  
Preoccupations, Hurry Up  
– *Metro*

The Helio Sequence  
– *Urban*

## Thursday, Dec. 13

**Craft Lake City:  
Leather Journal  
Workshop  
– Gallivan**

Salsa & Bachata Night  
– *Urban*

Micheal Dallin  
– *Hog Wallow*

## Friday, December 14

Giants in the Oak Tree,  
Entwood,  
Ol' Fashioned Depot  
– *Funk 'N Dive*

Skating Polly, Potty Mouth  
– *Kilby*

Phutureprimitive, Handz  
– *Urban*

Ugly Sweater Party,  
Crook and The Bluff  
– *Hog Wallow*

## Saturday, Dec. 15

Union Blues Band  
– *Funk 'N Dive*

Entwood – *Hog Wallow*

Emma Ruth Rundle,  
Jaye Jayle – *Kilby*

Nelly – *Park City Live*  
Gregor, Elizabeth Kann,  
Victoria Kann – *SLAC*

Cocktail 12 – *Urban*

## Sunday, Dec. 16

The Hive Market Holiday  
Pop Up – *Trolley Square*

12 Minutes Max:  
A Monthly Showcase Of  
Short Works By Local  
Artists  
– *SLC Main Library*  
Harry Hudson – *Kilby*

Lori Damiano:  
The Records Keeper  
– *UMOCA*

## Monday, Dec. 17

Open Blues & More Jam  
– *Hog Wallow*  
Kann – *SLAC*

## Tuesday, Dec. 18

Brian Setzer Orchestra  
– *Eccles*

Meander Cat  
– *Hog Wallow*

Magic Sword – *Urban*

## Wednesday, Dec. 19

The Nutcracker  
– *Capitol Theatre*

Simply B – *Hog Wallow*  
Smookie Illson – *Sky SLC*

## Thursday, Dec. 20

**SLUG Localized: The  
Wake of an Arsonist,  
Hemwick, 2-Headed  
Whale – Urban**

Michelle Moonshine  
– *Hog Wallow*

Logan Mize,  
Keelan Donovan,  
Oskar & Julia – *Metro*

## Friday, Dec. 21

Like A Storm – *Complex*

Mojave Nomads,  
Digisaurus – *Funk 'N Dive*

Scoundrels – *Hog Wallow*  
Vista Kicks – *Kilby*

Provoast Christmas  
Kick Off – *Loading Dock*

Nightcaps – *ABG's*

## Saturday, Dec. 22

Ginger & The Gents,  
Talia Keys – *Funk 'N Dive*

Racist Kramer,  
I'm A Monster!,  
Fail To Follow,  
Galagher, CJ Coop,  
Alex Goyzueta,  
James Peterson,  
Matt Chiodo – *Urban*

This Bird of Dawning  
– *Eccles*

Full Blast – *Hog Wallow*

## Sunday, Dec. 23

The Hive Market Holiday  
Pop Up – *Trolley Square*

## Monday, Dec. 24

Pinkalicious The Musical  
– *SLAC*

Rebecca Sullivan Tribute:  
Ember Covers by  
Michelle Moonshine,  
Tycoon Machete, TBD  
– *Urban*

## Tuesday, Dec. 25

Holiday Group Exhibition  
– *Allen + Alan Fine Art*

## Wednesday, Dec. 26

John Davis – *Hog Wallow*  
Dine Krew – *Urban*

Afternoon Blockbusters:  
Free Movie Screenings  
– *SLC Main Library*

## Thursday, Dec. 27

The Beach Boys – *Eccles*

Therapy Thursdays:  
What So Not – *Sky SLC*

Matt Calder – *Hog Wallow*

## Friday, Dec. 28

Ugly Boys, Earthworm  
– *Funk 'N Dive*

Texas Hippie Coalition,  
Underground Outlaws  
– *Metro*

Ludacris – *Park City Live*

Giraffula,  
Sleepy Passenger,  
Palace of Buddies – *Urban*

Whiskey Fish – *ABG's*

Tony Holliday,  
Christian Mills Band  
– *Hog Wallow*

## Saturday, Dec. 29

Pixie & the Partygrass Boys  
– *Depot*

A Magical Cirque  
Christmas – *Eccles*

Columbia Jones  
– *Funk 'N Dive*

Triggers & Slips  
– *Hog Wallow*

## Sunday, Dec. 30

Triggers & Slips – *Garage*  
Kann – *SLAC*

## Monday, Dec. 31

Band of Annuals,  
Foreign Figures,  
DJ Feral Cat – *Gateway*

Gia Bianca Stephens,  
Molly Mormon,  
Kay Bye, London Skies,  
Willard, Marro Suzzane,  
Mariška Katastrofa,  
DJ Shutter,  
DJ Justin Hollister – *Metro*  
Sutton Foster – *Eccles*

## Tuesday, Jan. 1

BRINE: Na (sodium) Cl  
(chloride) – *Rose Wagner*  
Decadence SLC 2018  
– *Saltair*

## Wednesday, Jan. 2

Lori Damiano: The Records  
Keeper – *UMOCA*

## Thursday, Jan. 3

(Sold Out)  
Band of Annuals,  
Josaleigh Pollett,  
Sam Burton – *Urban*

## Friday, Jan. 4

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# DECEMBER



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12.08.18 // THE COMPLEX

**NICK WATERHOUSE**  
12.12.18 // THE COMPLEX

**SAN HOLO**  
12.12.18 // THE COMPLEX

**JOSHUA JAMES**  
12.13.18 // RYE DINER & DRINKS

**NOTHING, NOWHERE**  
12.14.18 // IN THE VENUE

**WICCA PHASE SPRINGS ETERNAL**  
12.20.18 // RYE DINER & DRINKS

**JOSHUA JAMES**  
12.20.18 // RYE DINER & DRINKS

**THE BACKYARD REVIVAL**  
01.10.19 // RYE DINER & DRINKS

**CODY KO**  
01.21.19 // THE DEPOT

**NOEL MILLER**  
01.21.19 // THE DEPOT

**PETER MURPHY**  
40 YEARS OF BAUHAUS FEAT. DAVID J  
01.22.19 // THE DEPOT

**GUSTER**  
HENRY JAMISON  
02.04.19 // THE DEPOT

**HIPPO CAMPUS**  
NOW.NOW  
02.11.19 // THE DEPOT

**ATMOSPHERE**  
DEM ATLAS  
02.14.19 // UNION EVENT CENTER

**PARKER GISPERT**  
(OF THE WHIGS)  
02.20.19 // RYE DINER & DRINKS

**GRYFFIN**  
02.21.19 // THE DEPOT

**SET IT OFF**  
02.23.19 // IN THE VENUE

**KURT VILE** AND THE VIOLATORS  
THE SADIES  
03.01.19 // THE DEPOT

**NONAME**  
03.07.19 // THE COMPLEX

**CHELSEA CUTLER**  
ANTHONY RUSSO  
03.18.19 // THE COMPLEX

**LOW**  
03.23.19 // VELOUR

**THE 1975**  
PALE WAVES, NO ROME  
04.29.19 // UCCU CENTER

**LANY**  
06.11.19 // GREAT SALT AIR

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12.01.18 // GIA BIANCA

**ARIEL VERSACE**  
12.05.18 // HOLYGRAM

**VNV NATION**  
12.06.18 // HIP HOP TOY DRIVE

**THE WRAP UP**  
12.07.18 // TELEKINETIC YETI

**RED FANG**  
12.07.18 // TELEKINETIC YETI

**PROTOMARTYR**  
12.12.18 // HURRY UP

**PREOCCUPATIONS**  
12.13.18 // BIG NIGHT

**THE BEE**  
12.19.18 // ANI CHRIST

**LORD VOX**  
12.20.18 // KEELAN DONOVAN

**LOGAN MIZE**  
12.20.18 // KEELAN DONOVAN

**TEXAS HIPPIE**  
12.28.18 // RIDDLED WITH

**COALITION**  
12.28.18 // RIDDLED WITH

**CUT CHEMIST**  
12.30.18 // SCENIC BYWAY

**CHALI 2NA**  
12.30.18 // SCENIC BYWAY

**NEW YEARS EVE**  
12.31.18 // GIA BIANCA

**LATRICE ROYALE**  
12.31.18 // GIA BIANCA

**MACHINE GUNS**  
12.31.18 // GIA BIANCA

**N ROSES**  
01.05.19 // DIRT CHEAP

**MISS GREAT**  
01.06.19 //

**BEEHIVE PAGEANT**  
01.06.19 //

**CURSIVE**  
01.21.19 // SUMMER CANNIBALS

**NAO**  
01.22.19 // XAVIER OMAR

**PEDRO THE LION**  
02.09.19 // TOMBERLIN

**SHARON VAN ETEN**  
02.19.19 // NILUFER YANYA

**AND ONE**  
03.01.19 // SUN GOES DARK

**KAMERON MICHAELS**  
03.02.19 // GIA BIANCA

**BRASSTRACKS**  
03.07.19 //

**SCARAB**  
THE JOURNEY EXPERIENCE  
03.08.19 //

**UNCLE ACID & THE DEADBEATS GRAVEYARD**  
03.22.19 // DEMO8 HAPPY

**STRANGELOVE**  
THE DEPECHE MODE EXPERIENCE  
03.28.19 // THE SMITES

**LAURA JANE**  
GRACE & THE DEVOURING MOTHERS  
03.30.19 // MERCY UNION

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**RANDOM RAB**  
12.01.18 // BRODYIZM, ENDERR

**CITY GHOST**  
12.04.18 // SUNSLEEPER

**TENGGER CAVALRY**  
12.06.18 //

**FREE KITTENS**  
12.07.18 // STAND UP COMEDY

**DUBWISE // WIDDLER**  
12.07.18 // 12 YEAR ANNIVERSARY

**8TH ANNUAL ROCKIN' CHRISTMAS CHARITY**  
12.08.18 // EDDIE CLENDERING

**JEFF DILLION & THE REVIVAL**  
12.10.18 // VERSION TWO

**THE HELIO SEQUENCE**  
12.12.18 // WILD PINK

**SALSA & BACHATA NIGHT**  
12.13.18 // DJ TRACY

**PHUTUREPRIMITIVE**  
12.14.18 // HANDZ, VICIOUS

**COCKTAIL 14**  
12.15.18 //

**RED BENNIES**  
12.17.18 //

**MAGIC SWORD**  
12.18.18 // CRYSTAL GHOST

**FIESTA DE CUMBIA TE TRAE**  
12.19.18 // DAVE NADA

**THE WAKE OF AN ARSONIST**  
12.20.18 // SLUG LOCALIZED

**VERY KRAMER**  
12.22.18 // RACIST KRAMER

**KRISTMAS**  
12.22.18 // DIRT FIST

**DINE KREW**  
12.28.18 // SLEEPY PASSENGER

**GIRAFFULA**  
12.28.18 // SLEEPY PASSENGER

**FLASH&FLARE NYE**  
12.31.18 // NEW YEARS BASH

**90S TV**  
01.02.19 //

**BAND OF ANNUALS**  
01.03.19 // JSALEIGH POLLETT

**DUBWISE W/ AHEE**  
01.04.19 // 13 SWORDS, PROVOKE

**SCENIC BYWAY**  
01.05.19 // SIMPLY B

**BLACK FLACK**  
01.10.19 // HEAR SIRENS

**ANDY FARNSWORTH**  
01.12.19 // EILEEN DOBBINS

**SUPERSUCKERS**  
01.17.19 // THUNDERFIST

**CRYSTAL METHOD**  
01.19.19 // LOKI, DEKAI

**AMIGO THE DEVIL**  
01.22.19 // HARLEY POE

**LOS STELLARIANS**  
01.25.19 // FEAT. SA OF 311

## KILBYCOURT.COM ALL AGES

**VALENTINE & THE REGARD**  
12.01.18 // AMALO

**THE NUMBER 12**  
12.06.18 // ROLO TOMASSI

**LOOKS LIKE YOU**  
12.07.18 // BAKER STREET BLUES

**HARD TIMES**  
12.08.18 // AUGUST 08

**JMSN**  
12.09.18 // THE BRAZEN YOUTH

**SPENDTIME PALACE**  
12.10.18 // MCKENZIE SMITH

**BLUE RAIN BOOTS**  
12.10.18 // MCKENZIE SMITH

**MCKENZIE SMITH**  
12.10.18 // MCKENZIE SMITH

**WITH CONFIDENCE**  
12.11.18 // SLEEP ON IT

**BROADSIDE**  
12.12.18 // MICROWAVE

**SKATING POLLY**  
12.14.18 // SPO

**POTTY MOUTH**  
12.15.18 // JAYE JAYLE

**EMMA RUTH RUNDLE**  
12.16.18 //

**HARRY HUDSON**  
12.17.18 // REJOIN THE TEAM

**THE HOME TEAM**  
12.19.18 //

**TOTEM CITY**  
12.20.18 //

**BROGAN KELBY**  
12.21.18 //

**VISTA KICKS**  
12.22.18 // LOVELY NOUGHTS

**SHADØ**  
12.27.18 //

**AK47**  
12.27.18 //

**SAMMY BRUE & FRIENDS**  
12.29.18 // NYE PARTY

**DALLAS WAYDE**  
01.05.19 // ANXXIETY

**REMEMBER SPORTS**  
01.10.19 // NADINE

**LAURA GIBSON**  
01.11.19 //

**MOZES & THE FIRSTBORN / PARROTS**  
02.01.19 //

**HUNNY / HOCKEY DAD**  
02.08.19 // QUEEN OF JEANS

**TV GIRL**  
02.14.19 // GEORGE CLANTON

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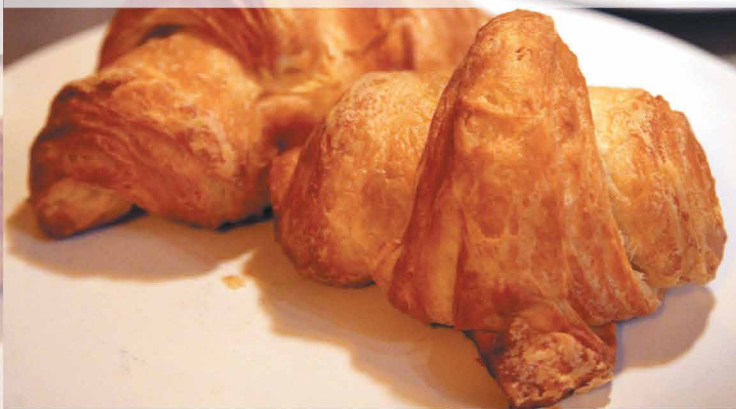




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